

"Shakespeare est Shakespeare"

JUNE 4, 1913

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PLAY PICTURES AND PERSONALS



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THE "POPS"—A BOSTON INSTITUTION

PASSIONATE provincialism is always the strongest ally of literature and the arts, for if the great creative genius has spoken a universal language, it has ever been in the tones and accents of a local province. That is the meaning of an old French paradox to the effect that the best way to travel is to stay at home and observe carefully what goes on just outside your study window. So the reproach often brought against Boston that it is provincial needs an explanation. The Lord knows, Boston is still provincial enough, if you mean provincial in the sense of being satisfiedly self-complacent, self-schooled, self-honored, self-secure. It is precisely because the better kind of provincialism is passing, because Boston has experienced a radical infusion of easy-going, modern cosmopolitanism, that it has to so large an extent lost its leadership of American arts and letters. To-day, when one remarks that Boston is provincial, one is only saying what is also true of New York, especially the island of Manhattan.

But many traces of the older and sounder provincialism still linger in the city that, try desperately as it will to look up-to-date, can never succeed in looking anything except quaint. Boston is still intensely communal, and never more so than in the Spring, when its interests might be said to be almost homogeneous. If you say you are "going down to the Beach," you can mean only one beach—Revere. If you say you are "going canoeing up river," you can mean only one place—Auburndale. If you say you are "going to the Pops," you can mean only one thing—the "Pops" in Symphony Hall.

This is the twenty-eighth triumphal season of these concerts. The "Pops" have become a local institution. They have been tried in other American cities and have failed signally. Perhaps they could not succeed elsewhere, and there are reasons.

In the first place, Boston is acknowledgedly the musical center of this country. The normal citizen of Boston has either his season ticket to the Symphony Concerts, a seat at the Opera House or has at some time in his career studied at the New England Conservatory of Music. Everybody seems to like good music. In the Spring, when the hot weather has caused theater managers anxiously to count the line at the box-office, when the Opera House is closed and the Symphony Concerts are over for the season, the "Pops" come as a happy

A Spring Divertisement Which Other Cities Cannot Furnish

compromise between this Boston craving for good music and the natural feeling of restraint at a formal concert.

Symphony Hall is democratized, the floor is swept clear of the Winter's orchestra chairs and little tables at which four—or sometimes six or even eight—can sit are arranged in orderly rows to replace them. Inside a little railing, which runs

for Boston), a programme of twelve numbers is played by the orchestra. At the end of the fourth and the eighth numbers are intermissions, signals for the audience to promenade up and down the spacious halls. During the actual playing everyone keeps pretty quiet (now and then is heard the pop of a cork yielding up its coveted place in the neck of a wine bottle; hence the name, the "Pops"), but after the finales, and before the conductor taps with his baton the hum of conversation arises spontaneously and the clatter of dishes and glasses on the little tables furnishes a pleasant entr'acte to the orchestrated numbers. Assembled Boston smiles and cracks its little jokes. It feels piquantly Bohemian.

And the "Pops" are Bohemian. Symphony Hall on a Spring night makes the carefully commercialized Bohemian restaurants of New York look like withered dandelions. At the table next yours will be a Back Bay family (when one lady says to another, "Wasn't that charmingly rendered?" and the second lady replies, "I know it"—you are in Boston); two tables across the aisle will be a French professor from Harvard waiting eagerly for the selection from Magon; outside the railing whole families from the Italian quarter show shining, happy faces. There are several big colleges in Boston and the suburbs, and at least twenty per cent. of the audience every night at the "Pops" is made up of students. In other respects, too, the audiences at Symphony hall are curious. Probably in no other place of public assemblage in Boston does the worthy matron rub elbows with the demi-mondaine, and in no other place in the world does the

demi-mondaine look so much like, and talk so much like, the worthy matron. The music seems to have a civilizing influence on everyone. The glorious swinging rhythms of these German waltzes make many an otherwise honest couple sentimental. It is a point of honor and custom, too, to be fairly well dressed when going to the "Pops," which is worth a comment when you recall that a dress suit at a first-class theater in Boston is a decided exception. In fact, the opening night of the "Pops" furnishes as brilliant a sartorial display of Spring hats and gowns as one sees on Tremont Street or Copley Square of an Easter morning.

The "Pops" could not succeed, for example, in New York. First of all, they would not have the

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SYMPHONY HALL, BOSTON, WHERE "THE POPS" ARE GIVEN.

as a fringe around the bottom of the Hall, a reserved seat at one of these tables costs seventy-five cents. Outside the railing, where the seats are unreserved, the price is the modest sum of twenty-five cents. Here at these tables you can smoke and drink light wines and beers or lemonade. The waiters, who are white and speak a grammatically correct English, would probably faint with amazement if you asked for a cocktail. You can also order a salad or a sandwich, if you like, but the extent of most Bostonians' accomplishments in the way of eating at the "Pops" is a pretzel or two. On the platform at the end of the Hall is an orchestra of sixty-six pieces, selected from the regular Symphony players. Every evening from eight to eleven, except Sunday (that would be too much

"SHAKESPEARE est SHAKESPEARE"

["Rutland," a Chronologically Arranged Outline of the Life of Roger Manners, Fifth Earl of Rutland, Author of the Works Issued in Folio in 1623 Under the Nom de Plume "Shakespeare." By Lewis F. Bostelmann. New York: The Rutland Publishing Company.]

SINCE the Shakespeare-Bacon controversy has developed certain languishing symptoms of inherent debility, the advocates of the Rutland theory have entered the field of polemics to claim for their idol the honors of Shakespeare's genius.

Recently Professor Célestin Demblon, of the Université Nouvelle in Brussels, has come upon the scene with a book, "Lord Rutland est Shakespeare." Current Opinion speaks of it as "a new bombshell in the Shakespeare-Bacon controversy," though Professor Demblon is only a follower in the footsteps of Dr. Karl Bleibtreu and Mr. Lewis F. Bostelmann, of Brooklyn, who has had considerable correspondence with the descendants of the Earl of Rutland.

Judging by the reviews, Professor Demblon adds nothing to the controversy, save perhaps in enriching it with sundry florid terms of lofty contempt for Shakespeare and the so-called Stratfordians. He calls the author of Hamlet "Shagspere," which is probably as near as a Frenchman can be expected to get to a barbarous Saxon name.

Whether Shakespeare of Stratford wrote the immortal works ascribed to him finally rests on the following assumption:

1. That his published works and contemporary writings and traditions cast no doubt upon the fact.
2. That there is in existence not a scrap of writing or traditional evidence that Shakespeare's works were not written by Shakespeare of Stratford, and no death was cast upon that assumption until 1862.

That we have no manuscripts or letters of Shakespeare is no more strange than that until comparatively recent times we had none of his most famous fellow-dramatist, Ben Jonson. Only one manuscript and one letter of Jonson have been preserved to posterity. Once only is Jesus Christ mentioned by contemporary writers, and then but incidentally by Josephus.

Ernest Law has recently endeavored to prove the authenticity of certain documents in the Public Record Office in London relating to Shakespeare's presentation of his plays at the courts of Elizabeth and James. In these documents Shakespeare is mentioned categorically as "the poet which made the plays."

G. G. Greenwood is credited by the anti-Shakespeareans with having completely demolished Mr. Halliwell-Phillips, Sidney Lee and the whole fabric of Shakespeare's reputation. We must leave them to think as they may. Mr. Greenwood is an ingenious reasoner—so are they all ingenious reasoners—but to those who are still waiting for something besides ingenuity—something in the nature of tangible proof that Shakespeare of Stratford did not write the works attributed to him—proof as strong as that which exists that he did, his briefs and those of all his fellows only contribute to the gayety of nations.

Rev. John Ward, vicar of Stratford, in his diary, begun in 1661 and finished in 1663, wrote: "I have heard that Mr. Shakespeare was a natural wit, without any art at all" (meaning, obviously, without deep learning); "he frequented the plays all his younger time, but in his elder days lived at Stratford and supplied the stage with two plays every year."

In writers down to the time of Pope *was* generally meant the serious kind of wit. (Century Dictionary.) "Serious wit is . . . neither more nor less than quick wisdom." (Burnet.) "By art, in the middle ages, was usually meant logic" (Century Dictionary), implying profound learning.

However, if Ward's words are taken in their modern sense, they may be explained in the light of a speech of protest made by a venerable New England villager against the building of a new schoolhouse, on the ground that too much education was harmful. "This village once had a bright young man who was always studying," he said. "His name was Noah Webster. One day he disappeared and never was heard of again."

I believe it is plain common sense that if we accept a line of testimony we must take it for just what it is worth, pro and con. We must either accept all or reject all. This is not the rule with the opposition. It accepts the testimony in existence which it believes is aidful to its contentions and ridicules that which does not fit in with its own preconceived views.

It does not weaken the case to concede to Mr. G. G. Greenwood and his creed, for the sake of argument, that there is not in existence a scrap of contemporary writing, saying in so many words that Shakespeare of Stratford wrote the tragedy of Hamlet, or the sonnets, or Lucrece. But the subtleties of the legal mind are beyond comprehension when barristers fly in the face of the legal doctrine that "circumstantial evidence constitutes by logical inference the strongest possible proof." The Rutlandians, headed by Bleibtreu, accept D'Avenant's statement to Rowe that Shakespeare

Sundry Reflections Why Rutland and Others Did Not Write the Immortal Works.—No. I

By THE EDITOR OF THE DRAMATIC MIRROR

held horses and was employed at the theater in a very mean rank, but hysterically repudiate D'Avenant's statement that the Earl of Southampton at one time gave Shakespeare £1,000, "a bounty very great and very rare at any time"—because Shakespeare's menial rank supports their point of view and his intimacy with Southampton upsets their whole case.

The fifth Earl of Rutland was born in 1576, twelve years after Shakespeare, and was thirty-six years old

2nd Mr. William Shakespeare
1st Mr. William Shakespeare
1st Mr. William Shakespeare
1st Mr. William Shakespeare

when he died in 1612. Love's Labors Lost was written in 1591, when Shakespeare was twenty-seven. But if Rutland is the author of Shakespeare's works he must have been fifteen years of age when he wrote Love's Labors Lost.

The greater number of the sonnets were written before 1604, when Shakespeare was thirty; Rutland was eighteen. Yet Mr. Bostelmann would have us believe that Rutland was embalmg cryptic allusions to himself in the sonnets; and he makes much of the use of the classic reference to Pallas Athena, defined as a "Shaker or Brandisher of Spears," because of a few lines, such as, "That every word doth almost tell my name." (Sonnet 76.) If it alludes to the author's name at all, it strengthens the belief that Shakespeare referred to himself, as Greene, the dramatist, did when he referred to him as a "Shakespeare." In 1598, when Rutland was twenty-two, there had already appeared in print Richard II., Richard III., Romeo and Juliet, Titus Andronicus, and the first part of Henry IV. Hamlet appeared when Shakespeare was thirty-eight, Rutland twenty-six, and Julius Caesar had already been produced.

In many instances the proof adduced by Mr. Bostelmann proves absolutely nothing for Rutland and everything for Shakespeare, as the citation that on

OVIDII METAMORPHOSEN
LIBRI QUINQUEM.



*Oh little Baked One was given to me
By the little Baked One who was given to me
By the little Baked One who was given to me*
1682

March 31, 1613, Shakespeare collected from Francis, Sixth Earl of Rutland, the sum of 44 shillings (\$85), balance entered in the account book of the steward of Belvoir Castle as payment for writing "a motto" for the new earl, who had just succeeded his brother (the reputed author of the works) to the title. Mr. Bostelmann interprets this payment as hush-money to Shakespeare for posing as Roger Manners's dummy in the authorship of the sonnets, the poems and the plays, while Professor Demblon unblushingly reads

the incident as a payment for "semi-professional" services.

Now let us see how the matter stands. The entry runs: "Item 31 Martij to Mr. Shakespeare in gold about my Lordes Imprese xliiij. To Richard Burbage for paynting and making yt in gold xliiij. [Total] viijli/viijd.

We know that Burbage and Shakespeare were fellow-actors. Burbage probably was the original Hamlet, and he was also a distinguished painter. One of his paintings is hanging in the picture gallery of Dulwich College. The payment obviously refers to the joint work of Shakespeare and Burbage in designing for the brother of Roger Manners, close associate of the Earl of Southampton, Shakespeare's patron, an "impresa"—a semi-heraldic pictorial badge with an attached motto, much prized by men of fashion of the period, to adorn his shield at a spectacular tournament of noblemen which took place at Whitehall March 24, 1613, soon after the accession of Francis to the earldom.

This we know from the circumstance that Sir Henry Wotton, present on the occasion, noted in a letter to a friend the brilliance of the noble joustier's "impresa."

There is evidence that the poet in the induction to The Taming of the Shrew admitted a number of literal references to Stratford and his native county, as also in the case in the Second Part of Henry IV. and The Merry Wives. Christopher Sly describes himself as "Old Sly's son of Burton Heath." Burton Heath is Burton-on-the-Heath, the home of Shakespeare's aunt, Edmund Lambert's wife, and of her son, Christopher—whom Mr. Bostelmann would most ungenerously confound with a drunken Shakespeare—in a like vein confesses that he has run up a score with Marian Hacket, the fat alewife of Wincot.

There was a small hamlet within four miles of Stratford, which forms part of the parish of Quinton, where, according to the parochial registers, a Hacket family resided in Shakespeare's day. On Nov. 21, 1591, Sara Hacket, the daughter of Robert Hacket, was baptised in Quinton Church.

Wincot was celebrated for its ale in the seventeenth century, and Sir Astor Cockain, within half a century of the production of The Taming of the Shrew, addressed to "Mr. Clement Fisher of Wincot" verses which begin:

*Shakespeare, your Wincot ale hath much renowned,
That for d a Beggar so (by chance was found
Sleeping) that there needed not many a word
To make him to believe he was a Lord.*

Such ale as Shakespeare fancies,
Did put Kit Sly into such lordly trances.

There was a genuine Stephen Sly, who was in the dramatist's day a self-assertive citizen of Stratford, and the mention of Kit Sly's tavern comrades—

Stephen Sly and old John Naps of Greece
And Peter Turf and Henry Pimpernell,
—suggests an obvious misreading for "John Naps of Greet"—Greet, a hamlet not far removed from Shakespeare's native town.

A more direct link connecting Shakespeare with Stratford is supplied by the circumstance that Shakespeare's first publisher was a Stratford man, a native of the town, whose father was the friend of Shakespeare's father. This was Richard Field, who left Stratford in 1579 and found employment in Thomas Vautrollier's printing office in London. It was this Field of Stratford who published Shakespeare's "Venus and Adonis" as well as "Lucrece."

The argument that Rutland wrote these poems under the assumed name of Shakespeare seems untenable, both from the humble tone of the dedication to the Earl of Southampton and the belief that whatever scruples a high-born nobleman like Rutland might have had in admitting his responsibility for the plays, that reason would not account for his concealing his authorship of poems so creditable to his fame as those named.

One reason, I infer, why so few prominent actors, if any, are seduced from their adherence to Shakespeare is that they feel what a layman is unable to feel, the innate dramatic genius of the writer of the plays. It is easier to conceive of even the supposedly ignorant peasant of Stratford having been the heaven-born author of Shakespeare's works than of a young nobleman having had the trade secrets, the technique, of the playwright's craft in the perfect form evident in the dramas. Shakespeare stands at the head of all dramatists not alone because he was a great poet and philosopher, but because as a constructor of dramatic framework he had an unerring sense of stage effects. Even great imaginative writers of the fertility of Dumas and Sardou bear eloquent witness to the truth of this, for Shakespeare anticipated some of their best situations, and it is not the poetry in his dramas but the dramatic effect achieved by them that accounts for their popularity with the masses after three hundred years.

What attracts the public is the virile and graphic

force of the plays, described in a slangy rhyme only the other day by James J. Montague, who in his verse sums up the merits of all the popular modern writers, from Shaw to Pinero, and, rejecting them all, declares:

What I like is plays by little old Bill Shakespeare,
Who could pour out words and action in a flood,
He could make the sabres rattle and the hair fly in a
battle,
And he certainly was not afraid of blood!

To men like Voltaire, Shakespeare was no eighth wonder. The Frenchman called Julius Caesar a "monstrous spectacle" and Shakespeare a genius living "at a time when taste was quite unformed," who, like Lope de Vega of Spain, "corrupted the taste of his compatriots, who for the most part were utterly ignorant." Yet Voltaire could not explain Shakespeare's popularity, save that the plays impressed everyone by their acting merit. "I saw the Julius Caesar of Shakespeare acted," he writes, "and I must admit that from the first scene . . . I began to be interested, to be moved. I did not see any conspirators on the stage who did not excite my curiosity; and in spite of so many absurd incongruities, I felt that the piece held me."

Before the claims of the Fifth Earl of Rutland, as expounded by Mr. Bostelmann in his book, can be regarded as fairly established, some unimpeachable evidence investing the Stratford Shakespeare with the glory of the authorship remains to be cleared away, not by a working hypothesis, but by facts—to wit, the testimony of Thomas Fuller in his "Worthies" (1662); Aubrey in his "Lives of Eminent Men" (1696-1698), who based his information on reports communicated to him by William Beeston, an aged actor, whom Dryden called "the Chronicle of the Stage;" the Rev. John Ward (1631-1681), vicar of Stratford-on-Avon; the Rev. William Fulman, whose manuscripts are deposited at Corpus Christi College, Oxford; John Dowdall, and William Hall. Nicholas Rowe in 1709 wrote an ambitious memoir based on information supplied him by Thomas Betterton, the actor. Fuller wrote of Shakespeare in his "Worthies":

Many were the wit Combats betwixt him and Ben Jonson, which two I behold like a Spanish great galleon and an English man-of-war; Master Jonson (like the former) was built far higher in learning, solid but slow in his performances. Shakespeare, with the Englishman of war, lesser in bulk, but lighter in sailing, could turn with all tides, tack about, and take advantage of all winds by the quickness of his wit and invention.

Francis Meres, a learned graduate of Cambridge University, a divine and schoolmaster, in 1598—eighteen years before the poet's death—accorded Shakespeare the first rank among English dramatists, and in the same year Richard Bamfield, in "Poems in Divers Humours," predicted immortality for Shakespeare with equal confidence.

In 1594 Henry Willeb, in some commendatory verses prefixed to a little book called "Willeb His Avista," named Shakespeare as the author of "Lucrece":

Yet Tarquin plucked his glistening grape,
And Shakespeare paints poor Lucrece rape.

In 1594 Michael Drayton, the well-known contem-

porary poet, mentions the revival of the "Legend of Lucrece," and in his collected works (edition of 1627) makes reference both to Shakespeare as a writer and an actor:

Shakespeare, thou hadst as smooth a comic vein,
Fitting the sock, and in thy natural brain
As strong Conception and as clear a rage
As any one that trafficked with the stage.

In 1596 Richard Carew, in his "Excellence of the English Tongue," compares Shakespeare to Catullus.

John Weever, in his "Epigrammes in the Oldest Cut and Newest Fashion," published in 1599, has a sonnet addressed "Ad Gulielmum Shakespeare," in which he greets him as the author of Venus and Adonis and of Romeo and Richard and other poems, and entreats him to beget more such lovely literary children.

About 1603 John Davies, a writing master, living at Magdalen College, Oxford, addressed the players in his "Microcosmus," particularly praising two for their acting, painting and "poesie," whom he designated in the margin of his notes as "R. B." (Richard Burbage) and "W. S.":

Players, I love yee, and your Qualitie,
As ye are Men that passe time not abused:
And some I love for painting, poesie,
And say fell Fortune cannot be excused
That hath for better uses you refused.
Wit, Courage, good shape, good parts; and all good
As long as all these goods are no worse used;
And though the stage doth staine pure gentle blood,
Yet generous yee are in minde and mood.

The word "quality" was the current term for "acting." Rather high tribute this to a supposedly illiterate peasant! In 1611 (five years before the poet's death) John Davies, after he was settled in London as parson of St. Dunstan's, in his "Scourge of Folly," addressed an eight-line stanza "to our English Terrence, Mr. Will Shakespeare," which even more summarily disposes of the contention that Shakespeare, the actor, was the ignorant clout pictured by Bleibtreu, Mr. Bostelmann, Professor Demblon, Mr. Greenwood and others.

Here is the epigram:

Some say (good Will) which I in sport do sing,
Hadst thou not played some Kingly parts in sport,
Thou hadst been a Companion for a King,
And been a King among the meaner sort.
Some others rail; but rail as they think fit,
Thou hast no railing but a reigning wit:
And honestly thou sow'st, which they do reap:
So to increase their stocks which they do keep.

We find Shakespeare the actor directly identified with Shakespeare the dramatist, in a contemporary drama of 1605 (eleven years before his death), in a play, The Return from Parnassus, by an unknown author, acted at Cambridge a year or two earlier. In the earlier portion of the drama Shakespeare is complimented as the author of "Venus and Adonis" and "Lucrece," but in the fourth act certain students are represented as having sent to London for Burbage and Kempe, two of the Globe company, to instruct them in the art of acting. Between these actors a dialogue occurs which contains some bright flings at amateur actors. Kempe says: "Few of the University pen plays well (i. e., few university men write good plays) . . . Why, here's our fellow Shakespeare (i. e., our fellow-actor, Shakespeare) puts

them all down; aye, and Ben Jonson, too. O, that Ben Jonson is a pestilent fellow. He brought up Horace giving the poets a pill; but our fellow Shakespeare hath given him a purge that made him bewray his credit."

Obviously it was recognized even at Cambridge that the players wrote better acting plays than the university men, and that Shakespeare, the fellow-player of Burbage and Kempe, was the best contemporary playwright and warmly claimed by the players as one of their own.

When William Jaggard, a piratical publisher, in 1597 included two poems of Thomas Heywood, Shakespeare's fellow dramatist and the author of that delightful play, A Woman Killed by Kindness, in a collection of poems called the "Passionate Pilgrim" and described them all as Shakespeare's, Heywood in the "Epistle to the Printer," at the end of "An Apology for Actors," wrote: "As I must acknowledge my lines not worthy his patronage, under whom he hath published them, so the Author I know much offended with Mr. Jaggard that (altogether unknown to him) presumed to make bold with his name." And eleven years after Shakespeare's death, Heywood paid this cordial tribute to him, obviously without suspicion that he was praising the Fifth Earl of Rutland:

Mellifluous Shakespeare, whose enchanting will
Commanded Mirth or Passion, was but Will.

Yet we are told that the contemporaries of Shakespeare did not know of his existence, or at least of his literary fame.

Apropos of which, Victorien Sardou related as part of his experience to gain recognition as a playwright, that when he asked the famous novelist, Alexander Dumas, for a note of introduction to the equally famous dramatist, Eugene Scribe, the novelist declared to Sardou that he had never heard of the dramatist, and Scribe declared that he had never heard of Dumas!

John Manningham's Diary (March 13, 1601) gives the anecdote of Shakespeare anticipating Burbage, then playing Richard III., in his appointment with a lady, on the plea that "William the Conqueror was before Richard III.," readily accessible in Lamb's "Tales from Shakespeare." William Oldys related that James I. wrote a letter to Shakespeare in his own hand, which was at one time in the possession of Sir William D'Avenant, and afterwards, according to Lintot, in that of John Sheffield, first Duke of Buckingham. It is known by existing documents that the dramas were repeatedly performed in James's presence, and Mary Sullivan has recently discovered a memorandum of account due by King James to his company of players, Augustus Phillips, John Hemmings, etc., to which Shakespeare belonged, showing that the company was at Somerset House by order of the King from Aug. 9 to Aug. 24, 1604, to entertain the Spanish Ambassador.

Manningham, who was a barrister, left a diary in which it is noted that he was present at the premiere of Twelfth Night, produced at Middle Temple Hall on Feb. 2, 1601, and described the performance as "much like the Comedy of Errors of Menachmi of Plautus, but most like and neerer to that in Italian called Inganni."

BACK OF THE CURTAIN



SARAH BERNHARDT having sailed back to France, we have a breathing space to think on the lessons the marvelous woman has taught us. First, that youth is no matter of flesh, but of spirit, and that the youthful spirit is one that retains its keen appetite for life. Second, the humility of the great. Lesser folk of the stage take for granted praise heaped upon them and honors bestowed. Bernhardt finds in them the joy and the surprise of ever newness. "She is overcome by what the actors and managers are doing about that wreath," said one who is near her heart two days before the presentation. "Whenever she speaks of it tears come to her eyes." Third, her attitude to her public is that of one who desires to please it, who is happy that she does, and who has the sense of its being a great human unit, her friend, whom she loves.

From that castle of pain, "The Pines," at Riverdale-on-the-Hudson, Clara Morris writes with difficulty a few characteristic lines:

My soul rises up and calls you blessed, but my eyes,
O, my eyes! They cry out a word of four letters, beginning with "D" and ending with "n." My eyes have lost their cunning. Once I could cross them at will, an old trick that I used to play on the stage to guy the actors, but I can cross them no more.
Faithfully,
CLARA.

Dorothy Russell is still seriously ill at her mother's home, the progress of her long and baffling illness hav-



OLIVER MOROSCO,

Entering His Home by the Back Gate—Don't Know Why

ing been marked by a stay at the American Hospital in Paris, one at a sanitarium in New York, and finally the apartment near Riverside Drive, whence come more encouraging reports of her battle with weakness.

Theodore Roberts has christened the Ludlow Street bastille, where he is still rest curing, "The Castle of the High Cost of Living."

If there lodges a heart in your bosom, or if your mind survives an interest in how Time, the stage director, scatters his casts, an old programme never bores you.

One bearing the rubicund countenance of Mrs. J. R. Vincent pictured on the first page announces that it records the testimonial to Mrs. Vincent, the occasion being the fiftieth anniversary of her adoption of the stage. It occurred at the Boston Museum April 25, 1885. In the list of players who appeared in the matinee performance of She Stoops to Conquer is, besides Mrs. Vincent's name, that of Annie Clarke, of lustrous memory, A. E. Whytall, and C. S. Abbe. In the cast of the evening performance of The Rivals I see the names of Edwin Arden, who played Faulkland, and Elizabeth Robins, the Julia of the production, the same Miss Robins who, having turned her talents to authorship, has written that powerful study of life's hidden traps, "My Little Sister." Ian Rob-

(Continued on page 9.)

ARE MOTION PICTURES AT A STANDSTILL?

It has become so much the fashion to talk of the "wonderful strides" that have been made in motion picture producing in the past few years, that any statement to the contrary would be regarded as ridiculous. It is the common belief, in fact, that progress is still being made with "seven-league boots," and the belief is shared in by educators and others whose powers of observation ought to teach them better. That the possibilities are indeed great may not be questioned, but to say that any approach to the gateway of Real Achievement has been made is to talk silly nonsense.

Undoubtedly better results, pictorially, are being had to-day than were obtained a few years back, and better staged and better acted plays are produced; but that this is no real advance over the crudities of the early days can be easily shown.

It is only within the past half dozen years or so that real actors gravitated toward the business. Previous to that time song and dance artists and "vaudevillians" generally held forth before the camera as the leading lights; their support being made up principally of ex-bartenders, ex-waiters, and waitresses, with a sprinkling of street car conductors. A great many of these pioneers of motion picture "art" are still to be found "doing business at the old stand."

The "directors" of the various concerns, if herded together, would have shown up as a motley crowd. Very little "directing" had any of them ever done. Here might be found a few actors, an equal number of camera men, one or two ex-editors, and, in one instance at least, an ex-bartender. We all remember that the sort of "stuff" they "put over" was anything but fine "screening."

"Fire plug comedies" were the favorite presentations of this coterie; these always included a "chase." No picture was just right without the hose being turned on the principal comedian. Nor were the details properly carried out unless several stone walls had been crossed with breakneck tumbles. A comedian's ability was sized up by the amount of risk to his neck he was willing to assume. When "refined comedy" was required to be injected into a picture, it was done by means of "trick photography." That is to say, the furniture was made to spin about a room, or the characters in a "chase" were made to jump over houses, or go at a clip of speed that would take your breath away. From this it will be seen that the gray matter of the "directors" wasn't severely taxed—or was it?

Let us see now how far beyond all this we are advanced to-day. We have the photodrama, the play of serious purpose, and we have comedies galore—but how are they "put over"? There is no head or tail to the majority of the serious plays produced; and, as for the comedies, there is scarcely a laugh in any of them, unless the old tricks of "dousing" and "break-necked tumbles" are resorted to.

Now why is this? It is mainly due to the fact that the majority of the "directors" are sheer incompetents. They have a profound belief in their own capabilities, and so impress their employers; and as the latter have made money with them in the past, they can't see the wisdom of making a change—until such times as they begin to lose out, then perhaps it will be too late for the change, as it has already been in many cases to my personal knowledge.

The financial success achieved by the motion picture manufacturers in the past was, in spite of the incompetency of their employees, the looseness of their business methods in general, and the crudities of their output; but how much longer will this last? When the novelty has entirely died out, what will take its place? The public demands the perfected photodrama, and the concerns whose directors and players are capable of producing such will be the survivors when the slump takes place, which is surely coming.

And I want to say right now that here in America we have very few picture concerns who have the players or the producers necessary to the turning out of a real vital drama. The "proof of the pudding is in the eating thereof." If you think what I have stated isn't so, cast your eyes about you and see how very few visualized photodramas there are worthy to be called such.

Attempts at high-class photoplay producing have been made again and again, but in most cases with very poor success. The ambitious, but incompetent producer, finding himself in deep water, flounders through it miserably, and the spectator is at a loss to know what the whole thing is about. Then, again, where the director does possess the requisite quality, he finds it a hard task to get together a stock of players equal to the work of high-class producing.

The result is that recourse is generally had to the photoplay of little or no purpose, with little or no ideas back of it, the play that a child might understand, or write, or in some cases even produce.

Now I'll take one of the best plays produced by a prominent firm. The story in brief is as follows:

A noted outlaw is being hunted by the sheriff; the latter's child, in the meantime, wanders away from

A Critical Review of the Subject By a Photo-Play Director

her home. We see the mother in her little cabin washing the dishes and taking no heed of the little one's absence. Next we see the outlaw, who has got wind of his pursuers, making speedy tracks. Now we flash to the child, who, coming up to a hang-dog Mexican, tells him that her "father has gone to town," at the same time pointing out her home which is not a great way off. The Mexican, for some idiotic purpose, best known to himself, lowers the little one down a hole and sets out for the cabin, where the mother is, presumably, still washing dishes. We see her stick her head out the window at the Mexican's approach and she evidently reads at a glance that his coming there bodes her no good (for by no overt act of his could she construe his presence to be anything but harmless); yes, undoubtedly, she must have read it all in his face.

Next we flash to the interior where we see the woman, gun in hand, drawing a bead, her aim is sure and steady, she fires. We flash to the outside of the cabin, and find that she has shot the villain through the door—that is, the door of the cabin. Now what need of her to take such steady aim, except, that the producer wanted to get over that tense situation? Next we see the hunted outlaw coming suddenly on the little girl whom the Mexican put down in the hole. The outlaw gallantly effects her release and throwing all discretion to the winds, as to his own safety, which up to this moment seemed very precious to him, he starts with her on his shoulder for her home. Suddenly he stops, draws his gun, takes deliberate aim and fires. As I witnessed his act, I expected to see one of his pursuers, possibly the father of the child, bite the dust, but no, it was the Mexican that fell as a result of his sure aim. The Mexican was standing in front of the cabin which was smoking terribly; the outlaw had no means of knowing that the place had been set on fire by the "yellow-face viper"; not even the spectator knew it, though we afterwards have a faint suspicion that it was he who did the dirty work. The little child cries out to the outlaw, "Oh, my mamma will be burnt." In verification of this statement the next flash is to the interior of the cabin where everything is burning fiercely, tables, chairs, carpets, etc.; in fact all the flames are confined to the interior, the outside merely showing a great quantity of smoke; and we unconsciously ask ourselves how in the name of creation the Mexican villain succeeded in starting his fiendish work in that fashion; but while we are asking ourselves the question our attention is drawn to a form on the floor; it is that of the poor unfortunate woman. It is hard to say whether she was overcome by fear or smoke, but at all events her situation was a perilous one indeed.

Then to the outside again we come just in time to see the outlaw turning the knob of the door and entering bravely to the rescue. His act, though a brave one, indeed, took but a few seconds. He lifted the prostrate form in his strong arms and carried her out once more into God's fresh air. Next we come to the sheriff and his men, the trail led them back to the burning cabin. They stand for a moment gazing as if petrified towards the point where the smoke was ascending in thick clouds, then suddenly dash off in the same direction. When they arrive on the scene, they find stretched out on the grass in front of the burning cabin, the wife and mother who was saved from her terrible fate, while prostrate, near by, is her noble rescuer, the outlaw. The sheriff, recognising his man, pulls out a pair of handcuffs, and notwithstanding that he is suffering from the terrible effects of the ordeal through which he just passed, he is ready to handcuff him. Just then the wife intercedes, telling her husband, that she owes her life to the outlaw's bravery. The sheriff magnanimously replaces the handcuff in his pocket. We can't help but think what a stickler for duty this sheriff is. Here he was right on the job to land his man; it was his first thought, his only thought, notwithstanding that his home was burning fiercely in the background and lying at his feet was the wife of his bosom; yes, he certainly was a stickler and no mistake.

But whatever credit was coming to him for his generous action toward the outlaw, it was now taken from him—robbed of it as it were by that gentleman himself. Turning over on his side the outlaw lifted his head and gasped out: "Sheriff, you came too late; I paid my debt." Then, giving one convulsive sob, he died; at least we surmise he did, for at that moment the whole posse with one accord lifted their hats, and as cowboys always do this when a human being dies, whether he be villain or hero, we believe our surmise was correct.

I want to digress here a second to ask, have you

ever noticed how the doctor in the film picture can tell on an instant by a lightning glance what the condition of his patient is? He never studies symptoms, he feels the pulse with his thumb, or finds it on the back of the wrist of his patient, and when death comes to the poor victim, he just puts his ear to his chest—over the bed-clothes—looks up, shakes his head and says, with an eloquent gesture, "It's all over."

But coming back to our story, we can't help but wonder how this big husky outlaw should come to his death by the smoke and flame, considering the short space of time it took him to reach and carry out the sheriff's wife, whereas the latter, who was in the midst of it for quite a considerable period, didn't seem much the worse for her experience. However, these inconsistencies are so common in nearly all pictures that one begins to despair of seeing a picture in which they are not to be found.

In another release by a prominent company a brand new up-to-date safety lantern is used for the rectory scene (although it was daylight out of doors), and when this lantern is knocked off the table an explosion of flame and smoke results that would do credit to a baby volcano.

How can any one say that picture producing has advanced with "wonderful strides" in the light of all this "fakiness." There seems to be no inventiveness or originality as to "business," or plot anywhere. The producer will shamefacedly put on a picture which was a few months previously put out by another concern, and he will reproduce his own pictures about once a year or so. I know a number of "swagger" directors who plume themselves on their wonderful merits, yet these fellows turn out pictures week after week that are silly, inane, flat and stupid; and some of them have the temerity to actually put their names on the films as the writers and producers thereof.

The educational value of pictures is nil. In fact it may be said that those pictures which are put forth as being "historically correct," but which are filled with glaring errors, are worse than nil, they are criminal.

It is a notorious fact that not one so-called historical picture has lately been put forth, but that history has been distorted and outraged by it in order to meet exigencies of situations as to scenery, costumes, and directorial incompetency.

If the manufacturers of films would only act like business men in other pursuits, they would look out for the best material to put into the pictures, both as to the personnel of the players and their directors. Editors and writers also would receive a large part of their attention. They would seek to employ men who are not only actors (as regards the directors) but also scholars and writers, and they would relegate to the backwoods the men who have graduated from the workshops, car-barns and liquid dispensaries.

Perhaps they will do this shortly; some of them have already done so. There are several producers now in the business whose occasional output is deserving of the highest commendation. Let us hope, then, that the day is close at hand when the picture drama will have taken its place in the exalted plane which it is destined to hold, so that all the people may be benefited and uplifted by its artistry and educational appeal.

FRANK DU FRAYNE.

PROFESSIONAL COMMENT

Henry B. Warner: "A play is so curiously and uncannily like a human being that it gives one a queer feeling sometimes. One wonders if the thing is not in itself alive. I have seen men and women who had every fault under the sun, yet in spite of these and because of some great humanity about them, somewhere, some indefinable magnetic charm, they could sweep everyone before them. Plays often are like that. But never a play without an idea."

William A. Brady: "Managers started making revivals too soon this year. They should have waited till the season at the Metropolitan Opera House had closed. Seventy-five per cent. of the audiences that patronize Broadway revivals come from the opera house. Why, my wife has sat in that place five times this season through 'Pag'—how do you pronounce it?—yes, that's it—just to hear Caruso sing one song. And that's the answer! That's a revival, but it's brought up to concert pitch by a great artist. Now, turn to the stage and see the difference. There are no great actors to take the places of those who made the old plays famous. It is impossible to get an actor who will give an illuminating performance. Times have changed. Go back, for example, to that wonderful Shakespearean festival in Cincinnati in the eighties. That sort of thing is no longer possible because the country is without actors capable of playing the parts."

On the Rialto

Mrs. Leslie Carter's contract with John Cort had still two years to run, but was dissolved by mutual consent, on the basis of a payment of \$10,000 by Mr. Cort to the actress, who agreed to release him from his obligations, as Mr. Cort intends to devote himself to vaudeville exclusively. Mrs. Carter's future plans are said to involve twenty weeks in vaudeville.

The Mignon is always pleased to see a liberal use made of anything that appears in its columns; but it suggests to its exchanges that it expects some acknowledgment in return. A number of newspapers are in the habit of helping themselves freely from The Mignon without giving credit.

The Mignon man sat directly in front of George Broadhurst and Henry Blossom, the librettist, on the opening night of the revival of *Mile. Modiste*, at the Globe, and bears cheerful testimony that he never saw two better-behaved authors in an audience. He did not once see Blossom applaud his own lines, and when B. did give way to his enthusiasm, it was only to pay a deserved tribute to Miss Scheff. Shrouded in a box opposite sat Victor Herbert, the composer. It was one of the delights of the performance to watch his good-humored countenance expand into a beaming smile as John Lund, in the conductor's chair, soothed and roused the orchestra by turns, or the prima donna juggled gloriously with silver-top notes or enchanted the parterre with a luring pianissimo passage.

Once again the Oser theory is laughed to scorn. Sarah Bernhardt, going into her seventieth year, after a touring season in vaudeville, departed from this beautiful land, which she loves so much (and why shouldn't she?), \$170,000 richer than she came. And the wonder of it is the great actress did not play mothers and grandmothers. With the one exception of *Phedre*, they were young, heroic and emotional roles that this perennially youthful and marvelous woman offered to a clientele which seemed never to tire of her. The divine Sarah will, no doubt, return to this Utopia of dollars as long as the stream shall continue in its flow Bernhardtward, since grow old she never will. Did she not say so herself?

Nat C. Goodwin is reported to have opened the Cafe Goodwin on Bristol Pier, Santa Monica, Cal., with a view of elevating the art of cooking, which he claims is a lost art. Well, why not? The effort is praiseworthy. An improved cuisine will do more toward elevating the stage than all agitation and organization, since a normal digestion may restore the public reasonable and create a desire for more wholesome amusement. Mrs. Goodwin, nee Moreland, Nat says is not only "the most beautiful woman in the world, but is also a cook per se." She is said to have invented several new dishes, "which the piece de resistance is 'skouse'."

The Palace Theater Building, Martin Beck's new million dollar temple of the Muses, this week becomes the headquarters of the United Booking Offices and Orpheum Circuit. The removal of the prominent vaudeville managers and agents from the Putnam Building began early in the week, and the center of activity in vaudeville life henceforth will be the corner of Forty-sixth Street and Broadway. The theatrical firms which have held possession of the Fitzgerald Building, except Cohan and Harris and F. C. Whitney, it is understood, are vacating also—this nominally by request of the real estate agent in charge of the building.

"POTASH AND PERLMUTTER"

A dramatization of Montague Glass's Jewish sketches, Potash and Perlmutter, is scheduled for production at Cohan's Theater, September 8, after a three weeks' try-out on tour. The arrangement is with Al H. Woods, who will be the producing manager.

PLYMPTON LOSES AGAIN

For a second time the courts have decided against Eben Plympton in his suit for claims of salary due him by the Liebers for his Garden of Allah engagement, which was abruptly severed at the behest of George C. Tyler.

When defeated, some time ago, in a trial term of the Supreme Court of New York, Mr. Plympton appealed, and last week the Appellate Division affirmed the judgment of the lower court.

WHITE RATS' SCAMPER

The annual scamper of the White Rats took place at Field's Music Hall, this city, last Sunday night. A long bill, made up of contributions by well-known vaudeville and musical comedy artists, was presented. Fred Stone and Tom Lewis were among the performers. Frankie Balile and a corps of ladies under her direction sold programmes. The proceeds will go into the charity fund of the organization.

THE CALLBOY

FRISCILLA AT THE PLAY.

Friscilla saw the play the other day. And whispered to me afterward that he who did his best, the hero's part to play! Somehow reminded her of humble me.

And so, last night, I went that play to see—To view myself in other, but alas! The chap who played the hero seemed to me A singularly comprehensive ass.

Now, if that I Friscilla's mind could read, Might not such reading most offensive be? Nay, I'll not try but rest content indeed! Because, at least, Friscilla thought of me.

The foregoing exposition of quite becoming modesty is reprinted by permission from *Leslie's Magazine* of a decade ago or thereabouts. Its basic argument holds equal force to-day and will continue to do so, I doubt not, just as long as heroes strut the stage and girls go to see them and talk about them. Yet in years to come it now appears that the whole arrangement must change inevitably, and goodness only knows what will happen to all of us then.

Professor Robert Kennedy Duncan, of the University of Pittsburgh and that of Kansas, declares in a magazine article that this amazing world of ours is not a mere purposeless proposition, that through all the ages since animal life first appeared upon the earth's surface, the tendency has ever been onward and upward, and that an all-wise Creator assuredly will continue us in business at the present stand until we shall have achieved absolute perfection. Then, the professor infers, this mundane sphere may properly come to an end, but not until then.

Tracing the gradual uplift of created things from the earliest supposititious protoplasm through all the uncountable ages to the present time, the professor concludes that man and woman now represent the highest possible development of living creatures and that future progress must be restricted solely to perfecting humanity. He draws a cheerful mental picture of the glad day when truth shall prevail everywhere, when all sorts and conditions of evil shall cease because their occupations are gone, when disease and disaster must vanish as relics of a dim, dead past, when crime shall exist only in baleful memory, etc., etc.

Admitting the highly probable correctness of this hopeful hypothesis, it is encouraging at any rate in our still benighted, far from perfect state to realize that there's no chance whatever for any of us to be among those present hereabouts when the heyday arrives, since the age of ultimate perfection appears to be a long way off. Deep concern is aroused, however, as to the probable fate of the theater when dramatists must write nothing but truth and actors are similarly handicapped. Every one being consummately good, there can be no villains, no adventuresses, "no crooks"; there will be no excuse for courts of law or their adherents; and—but why tax the fancy further? Suffice it that there's no immediate danger of this millennial epoch and that, as the professor probably recognizes, none of us are as yet quite keyed-up to his climax.

A recent New York *Sunday World* offered a rather pessimistic summary of the plays of the season past, which its offspring, the *Evening World*, dutifully supplemented by an editorial bewailing "the poor quality of the season's plays," and observing that "the younger playwrights did nothing particularly good." One is moved to wonder what it may have been that was not "particularly good" about Years of Discretion, Romance, and, in lighter vein, Stop Thief. These admirable specimens of work by younger dramatists are enough to convince one that the *Evening World's* notion of "particularly good" needs a bill of particulars.

Motion pictures have seldom moved me to notably ecstatic demonstrations of approbation, but I am free to state that those telling the story of Quo Vadis at the Astor Theater impressed me as the most realistic of their kind that ever I had seen. The infinite pains that must have been taken in their preparation, the army of people, the life-like wild beasts, the pasteurized, irrigated scenery, and, not least, the obviously stupendous expense of it all were appalling.

And the title always reminds me of a strange personal experience. 'Twas in the days when Quo Vadis was playing at the Herald Square Theater, sundry years ago. An actress girl whom I knew returned to town after a long road season. I met her at the train, saw her to her boarding-house, and arranged to call later and take her to supper. Thus it was that, about six p. m., we two found a table at the Arena, then an immensely popular restaurant in Thirty-first Street, near Broadway, conducted by the present manager of the Hotel Astor. During the supper I asked my fair guest what current play she cared to see in the evening, and she preferred Quo Vadis. While we lingered over the last course along came a large man of most impressive dignity, who paused beside our table and deliberately stared at my companion for perhaps a couple of minutes, though it seemed longer. She, of course, returned the stare in mute astonishment. Then he walked on, without a word.

"Who's your friend?" I asked, laughingly.

"I'm sure I don't know," she replied.

"Do you?"

"Yes," I answered. "That was the eminent—"

"Oh, well, that accounts for it!" she cried delightedly. "I played in stock with him once for a season. He's very near-

sighted, and so am I, as you know. He must have been trying to place me just as I was striving to get a line on him. What's he doing now?" I didn't know. The supper was finished, we sallied forth from the Arena, strolling up Broadway, and the incident was forgotten. At the theater I recalled a pair of aisle seats near the stage, and we perused our programmes. Odd, indeed, that I should not have remembered; but here was the man who had stopped beside our table cast for the leading role, the valiant Vinicius. Up went the curtain showing the malevolent Petronius, in his Roman back yard, figuring out how to make miserable some respectable citizens. Suddenly who should burst upon the scene but Vinicius himself—our friend of the table episode. Hiking with noble strides to center he threw his toga over the off shoulder and, glaring at the cringing Petronius, exploded these words in clarion tones:

"I saw a horrible sight at the Arena to-day!"

And certain of the audience, not being clairvoyants, wondered why two young persons in aisle seats near the stage laughed uproariously at this seemingly innocuous statement. It was disgraceful, to be sure.

THE CALLBOY.

KNOW THYSELF—No. 2

(Written for THE DRAMATIC MIRROR.)

By JOSEPHINE BONAPARTE CROWELL.

Porter, in his book called "The Human Intellect," says: "To unveil to a man his inner self imports more knowledge than is novel and strange than to teach him astronomy and mechanics."

There are twelve types of men, but every type is infinite in its expression. When a man knows himself, he knows all others. We begin by studying others, and consequently do not get acquainted with ourselves. Every man is great. Every man is original in his line of success. No one can take the thing that is yours; your success is in one line; mine is in another, separate and distinct, yet uniting in one purpose, and that purpose is construction.

We are here to build, to round and perfect ourselves in the qualities we lack.

We can build anything we wish, but the wisest thing to build is character. When we perfect and build character, all things we desire must follow. A man by focusing his energy upon any one plane of thought can manifest anything he wishes on that plane; but he must also take the accompanying results of his desire.

We learn through *Experience*. Our natural tendencies we bring here with us—they are a part of our previous *Experience*.

Man chooses his body and his environment before he makes his appearance upon this planet. He comes into the world at a certain time through the action of universal law. He co-operates with that law unknowingly until he arrives at the degree of wisdom when he can consciously choose; then he is no longer the plaything of those negative forces which heretofore have made him a slave.

To know is to realize, and to realize one's power is to be free. The man who knows himself will know that sometimes it is the law of his being to wait, instead of to do, and he will wait as cheerfully as he will work, always certain that he is under a mighty law of supply, and that all he has to do is to open himself to the consciousness of realization.

Man does not know how he can wield the anvil of thought. He has lost his intuition, that attribute of the gods! He is without inspiration—a thing blown hither and thither by the winds of uncertainty! He has wandered from the path; he is in a labyrinth of doubt which he himself has created.

Know Thyself! Shake off this blind dependency! You are greater than all created things! Claim your own, but claim it through the understanding of your power.

"Opportunity knocks once at every man's door." It is said. Opportunity is constantly knocking at every man's door; but we are blind, deaf, asleep, and do not hear the gentle knock.

When we know ourselves we are lured and caajoed by aspiration rather than forced by inexorable law. The knowing is so fascinating we had no idea we were so complex and so wonderful. We realize the weakest as well as the strongest link in our characters, and, by the simple process of willing, we are perfected and brought into oneness with Constructive Power.

Intuition belongs to self-conscious man. It is the compass of his life. The clouds may gather, the storm may rage, the waters may be deep, but he is in the Ark of Refuge—no danger awaits him. He has left Doubt and Fear and Uncertainty behind; they are no longer in his consciousness, for he knows that he is the Ruler of Creation; his crown is restored to him; he is the inheritor of good.

J. C. WILLIAMSON HERE AND GONE

J. C. Williamson, the Australian theater magnate, was in New York for some days last week in conference with Walter Jordan, his American manager. He sailed for Europe on May 28 en route to Australia, taking with him different manuscript plays.

Mr. Williamson arrived in this country in ill health several weeks ago, from which he seems quite recovered, however.

CHICAGO THEATER CHANGES HANDS

The Whitney Opera House, in Chicago, has been acquired by Joseph Howard and will henceforth be known as the Joe Howard Comedy Theater. It will open in September with A Broadway Comedy.

The PUBLICITY MEN

Charles Hayes will be one of the many advance agents for Within the Law.

The work of a tired press agent: "Madame Nasimova was to have been a violinist; she is a great actress; she might have been a famous dreammaker. It frequently happens that persons who are devoting their best endeavors to their chosen professions would be equally great in some other walk of life. One of the biggest surgeons in England finds his recreation in portrait painting. A great editor in this country is a skillful restorer of antique furniture and has a complete workshop in his house where he spends most of his leisure time. Caruso could easily get a job on a newspaper as a caricaturist. And so it goes. Madame Nasimova designs all her own gowns—not only those she wears on the stage, but also those she wears on the street and at home, and takes a great delight in doing it. She considers the costumes she is now wearing in *Bella Donna*—and they are marvelous creations—her *chef d'oeuvre*."

W. R. Sill, late press representative for the Palace Theater, will not join the multitude of idle press agents this Summer. Immediately following the close of the big vaudeville house, when Sarah Bernhardt sailed for Paris, he finds himself busy-telling the public about the delights to be derived from witnessing Law Field's new production, *All Aboard*, which opens at Weber and Field's Roof-Garden, on West Forty-fourth Street, to-morrow evening. Mr. Sill will now be carried jointly with B. H. Dewey, the small statured press representative of the Aborn Opera company, who has a nice mahogany desk and a prettily furnished office in the Century Theater. "Some people," sigh the press agents now decorating Broadway, "are lucky."

E. G. Cooke, the diligent advance man for Klaw and Erlanger, has sailed for Europe, with the healthy determination to bathe at Carlsbad. This is Mr. Cooke's first honest-to-goodness vacation for several years.

Nellie Revell, the press representative for the Palisades Amusement Park, is exploring English literature to find fitting quotations to apply to the turkey-trotting elephants now performing at the park. Her press notice begins in this very promising fashion:

"When William Congreve wrote 'The Mourning Bride' and penned that now famous couplet:

'Music hath charms to sooth the savage breast;

To soften rocks or bend a knotted oak,'

it is doubtful if he, in his wildest moments,

predicted its application to the 'turkey

trot' as a 'charm' for trained elephants.

All this as a postscript prelude to the

announcement that Palisades Amusement

Park is the center of attraction just at the

present moment for those who are interest-

ed in the musical accomplishments of

trained animals, especially those of the

pachyderm persuasion."

We shall hear more of these elephants.

I know it.

U. B. Collins, who was on tour with Baby

Mine last season, is now managing the Rus-

sic Theater at Palisades Amusement Park,

which is housing an eight act bill of vaude-

villes.

G. L. Hennahall, late of the Weberfields

Jubilee company, is associated with Nellie

Revell in the press department at Schenck

Brothers' Palisades Amusement Park.

John P. Toohy, for the past three seasons

a member of the executive staff of Law

Fields and recently business-manager of the

William Collier company, has been engaged

by William Faversham as press representa-

tive. Mr. Toohy will have charge of Mr.

Faversham's New York office during the Sum-

mer while Leonard L. Gallagher, the actor's

personal manager, is in England supervising

the painting and construction of the

productions for *Othello* and *Hamlet*, the two

plays which are to be added to the Faver-

sham Shakespeare repertoire next season.

These productions will be made by Joseph

Harker, of London, who designed and execut-

ed the production of *Julius Caesar*. Mr. Fa-

versham will make a tour to the Pacific Coast

and back in *Julius Caesar*, beginning in Sep-

tember and ending in Norfolk, Va., the week

before Christmas. *Othello* and *Hamlet* will

be launched in Toronto New Year's week and

will be brought to New York a few weeks

later.

FOR MAUDIE COX'S GRAVE

The Mignon is in receipt of \$5 from Jane Madder, Craig, of Portland, Me., to be added to the subscription headed by Russell and Radcliffe to aid in the care of the grave of Maudie Cox in the cemetery of Fort Smith, Ark. The Mignon will remit the sum to the proper parties if they will send their address.

Arthur Row is a contributor to the May number of the New Age Magazine, supplying an interesting article on Sarah Bernhardt, entitled "Sarah and Her Audiences." Mr. Row has just been signed by Donald Robertson for the Drama Players for next season.

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WELCOME, MR. DIPPEL

THE MIRROR hails with sincere delight the announcement that Mr. ANDREAS DIPPEL will open a theater in New York next season to be devoted to operettas, a playhouse on the lines of the Theater an der Wien, which gave birth to FRANZ VON SUPPE, JOHANN STRAUSS, and CARL MILLONCKER, that triumvirate of brilliant Viennese composers, whose fame has not yet been eclipsed by any of those that came after.

Mr. DIPPEL is the right man for the place, and there is a crying demand for the right man to redeem comic opera from the handicap under which it has labored for a long time.

It has been the fashion to endow it with alien charms which smothered it; to interpolate coon songs and cakewalks in events of the period of Louis XIV, and to abandon it to the mercy of actors who could neither act nor sing.

In the days of the old Casino and the McCaull Opera Company, the imported article was given a fair hearing, and it usually justified the faith reposed in it. Then it became the fashion to "adapt" whatever came over from the other side. And that sealed its fate in nine instances out of ten.

The present Gilbert and Sullivan Opera Company and the organization assembled by Mr. DE KOVEN to revive Robin Hood have proved that we have ample talent for first-class comic opera. A brilliant cast could be found on a day's notice among such artists as WILLIAM FRUETTE, FORREST HUFF, CARL GANTVOORT, EDWIN STEVENS, HUBERT WILKE, BLANCHE DUFFIELD, or JOSE COLLINS, without invading the sacred precincts of pre-empted favorites.

It only needs the man with the true insight into the requirements to revive on a successful scale one of the most engaging forms of entertainment of which we know. And we believe the right man has been found in Mr. DIPPEL.

REFORM THE STAGE

We know MARY SHAW in the capacity of an excellent actress. We also know her in the capacity of an earnest suffragette. We admire her in both capacities, particularly the former. We also esteem her as a woman and a truth teller. We therefore attach full credence to her testimony on an interesting topic, which might not unfittingly be termed "the fine art of tiptpling." Here is Miss SHAW's testimony:

It is perfectly possible, as many society women know, to get drinks now in the fashionable millinery and dressmaking parlors. The lady touches madame's arm, she goes behind a screen, and the price of her drinks is added to her gown or hat.

We print this as an offset to sundry flings at the stage, leaving the responsibility to rest where it may. With this to sustain them, ladies of the stage will have ground for a plea to substitute something more exhilarating for stage drinks than cold tea or sarsaparilla. If it is the proper thing for fashionable women by merely touching madame's arm to conjure forth cocktails from behind a screen in a milliner's shop, why must the stage lag behind?

True, we have authority for the statement that things are put on the stage after they have been exhausted in every other way. But is this reproach to hold good for all time? Must the stage be satisfied with stale cold tea, hard cider and carbonated lemon pop, when society points the way to a convenient form of consolation?

If every fashionable dressmaking parlor is a speak-easy, shall the stage, which holds the mirror up to nature, belie its mission and look idly on?

Let us pause and reflect.

EDITOR'S LETTER BOX

AN IGNORER, New York.—Hicca Scott, late of the Cecil Spooner Stock company, is with the Orpheum Players, of Philadelphia.

L. JONES, San Francisco.—You can address Arthur Bauer in care of THE MIRROR. The letter will be advertised and forwarded upon his request.

CONSTANT READER.—George Allison and Gertrude Rivers will return to the Crescent Stock, of Brooklyn, next season. Mabel Montgomery will appear in a Broadway production.

GEORGINA TELFER, Syracuse.—Henrietta Crossman is appearing under the management of her husband, Maurice Campbell, whose offices are at 138 West Forty-second Street, New York.

HARRY PERLIS, New York.—Milloecker's opera, The Beggar Student, was presented by Henry W. Savage's Castle Square Opera company at the American Theater on May 2, 1909, with this cast: Laura Edith Mason; Sanitsky, Jay C. Taylor; General Olenford, William Wolf; Esterich, Raymond Hitchcock; Bronislava, Gertrude Quinlan; Eva, Bernice Holmes; Lieutenant Poppenburg, Lillian Swain; Countess Palmatica, Jennie Reiffarth. T. H. Peruse had the title-role.

A READER'S OPINION

Editor DRAMATIC MIRROR: Sir.—With no date, no name, to this letter, let me answer what you have said in THE MIRROR of May 21, under the heading of "The Summer Theatrical Season":

"No one has yet offered a good explanation of why the taste of so many provincial cities is at such variance with that of New York."

My explanation of that is, because in New York managers have only two predominant ideas in their heads, in so far as the production of plays is concerned, and they are:

First. Give the public what it wants.

Second. Make money.

To the first idea managers are laboring under a very serious self-delusion. They are not trying to give the public what it wants, but managers are giving the public what they, the managers, think the public wants. Give the thought an inside study and you will see that managers are giving the public what really they, the managers, want—that is, will the play make money?

Now as to the second idea. Outside of New York the public is better pleased, because it is on the tip-toe of expectancy and asks itself, What next? Again, because the public in your provincial cities are not spoiled and educated up to the fact that with every season must come a certain fashion of plays, and that plays must be built upon conditions and precedents. There you have the manager thinking for himself again and working still under the delusion he is going to give the public what it wants.

Just think of it, as if so beautiful an art—for in my opinion art is the exaggeration of nature—that we must build plays according to the fashion of material, as a bolt of dry goods. That is putting the ideal with the material.

Next season has not opened yet, and we have the wise saws telling the public what they think the public wants, by saying it is now this season nothing but musical comedies or romantic plays, and managers accept plays accordingly.

Your public in New York is a spoiled child. If such a child can run the father, he does it. The New York public knows the managers are striving their utmost to please it. Hence, it is harder to please, and nine out of ten cases they won't be pleased with it. Managers, in my humble opinion, have spoiled the child, which is the public, and it is not the child's fault. It is not so in your provincial cities. Managers are looking out for themselves and nobody else. That's why.

Very truly yours,
A FRIEND OF THE MIRROR.

SPARKS

(From the New York "Times.")

The ironical public rejoicing about the almost simultaneous marriage to their fifth wives of two esteemed humorists of the American theatrical stage may well be made the occasion of a few words of sympathy on behalf of that reasonably well-founded and still thriving institution. Public attention is frequently attracted to the matrimonial misadventures of members of a calling of which the worst that can be said was said years ago by one of its most renowned followers, that it gives too much freedom of action to women and tends to make men unduly vain. Fanny Kemble's arraignment of the actor's calling must stand; but, in spite of it, we can fairly say that in no other body of men and women devoted to a single pursuit are there women and men of more serious purpose, more devoted to the cause they serve, more decent in their lives, more observant of the proprieties.

The "stage" in this hour is a greatly diversified institution, and among its followers there are many thousands who have no possible claim to histrionic distinction. But that cannot be said of the much-married comedians, who are assuredly among our foremost historians, and who might both have filled more distinguished places, if not in fleeting popular esteem yet in the permanent theatrical records, if they had been willing to view their duties more seriously and to recognize their social responsibilities.

The number of times each may eventually be married will be accounted of small moment by theatrical historians; but in the ill-natured ridicule their fellow players must suffer because their domestic eccentricities will inevitably be charged to the account of a long-suffering profession they may, if they choose, find matter for reflection. There might be a lesson in this for some of the younger actors of this era when the stage is asserting itself as an engine of reform in the social uplift. When all the actors recognize that they may remove all the old reproach from their calling by clearly recognizing their social responsibilities, the theater will have entered on a new chapter of its history.

Two dramatic stocks are pleasing Springfield audiences. The Broadway, with George Soule Spencer, presented Arsene Lupin last week. Philip Quinn and Agnes Dornette were excellent. At Pol's The Talker was presented, giving Clara Wedgwood, George MacQuarrie, Carl J. Bricket, G. Swayne Gordon and Adah Sherman opportunities.

The BOOK of the WEEK

THE CAVERNS OF DAWN. By James Paxton Voorhees. Plainfield, Ind.: The Caverns of Dawn Publishing Company. \$1.25; by mail, \$1.40.

If you have ever been in Washington, D. C., as an onlooker of the war and weary waiters of promised political jobs, or if you have been one of the waiting list that is a sort of Penelope's web, you will be interested in "The Caverns of Dawn," a book from the brain of James Paxton Voorhees. He was in Washington, of course. While the hunger for political pap has been increasing ever since the first spell was laid out, and everybody who reads knows about it in some shape, the man who writes intelligently about it must have seen it and must have been a part of it.

The author occupied an excellent column of vantage. His style proves that he had keen insight of the tragedy and comedy of the situation. In addition, he is the son of one of the noted statesmen of Indiana, Senator Dan Voorhees, who was in closer touch with all the people of his State than any of the famous coteries that preceded him or that came after.

The author had been in the histrionic zone, and afterwards was a sculptor of promise before he entered the field of action. His equipment was complete when he fell to action.

The reader of "The Caverns of Dawn" who peruses the first chapters will doubtless inquire, Why the title? If he has been in Indiana he will not ask. As the story unfolds, the mystery of the name fades away. To the native of the State the word "caverns" is as familiar as the Banks of the Wabash.

The plot is rather elaborate and suggests that the author must at some time or other have been a scribbler on space, or known some one who was. The man who had the struggle at the national capital for pap drifts to southern Indiana and gets in the meshes of outlawry and also in touch with the better element. You are kept guessing as to where he is going to get out. Well, he gets back to Washington as a representative in the lower house of Congress.

A pretty love story is deftly woven into the plot. The heroine is worthy of the admiration that is lavished upon her. There are quality characters, such as one finds in Indiana fact and fiction. There are sayings that might have been suggested by Abe Martin, and here and there are touches that resurrect David Harum (of another State), but the Indiana stamp is all over the book. Perhaps there is a little too much of this for the reader who has never had "chills and fever."

There are some bits of word painting throughout the 500 pages which are sufficiently artistic for any school of readers, and if the author is too prone to drop into a philosophy of his own, it can be overlooked, for it hits the sympathetic chord every time. The characters are peculiarly Hoosieresque; for example, Bob Likum, Tom Bolers, Esau, Ann Maria, the Widow Walsley, Jason Jump, Zeke Smithin, Cy Saunders, and the lovable heroine, De Braddock. The situations are just what situations used to be in Indiana forty years ago. The word pictures are in natural colors, from love making to fights between officers and outlaws. The tone of the book is optimistic. Printer and binder have done creditable work.

F. H. B.

NEW BOOKS RECEIVED

TRADITION, with On Ball, Waiting, Their Wife, Mothers, The Cheat of Pity, One-Act Plays of Contemporary Life. By George Middleton, author of "Embers." Henry Holt and Company, New York, Publishers. Price, \$1.25 net.

THOMAS POWERS. The First of a Series of Lives of the Players. By William Winter. 192 pp. Moffat, Yard and Company, Publishers, New York. Price, \$1.25 net.

PAGES FROM A CRITIC'S NOTEBOOK. By Broughton Tall. Privately printed. ARTHUR BOSTEN. A Comedy in Three Acts. By Robin Ernest Dunbar. Published by the Author, South Bend, Ind. Price, 50 cents.

MRS. MAINWARING'S MANAGEMENT. Comedy in Two Acts. By John Redhead Froome, Jr. Samuel French, New York and London. Seven characters.

STAGE GUILD PLAYS. Dust of the Road, Play in One Act, by Kenneth Sawyer Goodman. Caesar's Gods, a Byzantine Masque, by Thomas Wood Stevens and Kenneth Sawyer Goodman. Ryland, Comedy in One Act, by the Same Authors. The Stage Guild, Chicago, Publisher.

PRESCRIPTIONS of Robert Bowman Peck. London: Elkin Matthews, Cork Street. A book of verse.

EMMA, comedy in three acts and four scenes, based in part on Tolstoy's tragedy, The Living Corpse, and The Compromising Photo, a modern American play, by A. B. Elin.

THE TRAGEDY OF JULIUS CÆSAR. Seventeenth Volume of the Variorum Edition. Edited by Horace Howard Furness, Jr. Philadelphia: J. B. Lippincott Company. 482 pp.

DIE KINEMATOGRAF UND DAS SICHERHEITSGEGENSTÄND. History and Technical Development of the Moving Picture Industry. By Dr. Carl Forch, King's Counsel in the Imperial Patent Office, Berlin. 154 illustrations, 240 pp. Vienna and Leipzig: A. Hartleben, Publisher. A complete and exhaustive treatment of the subject indicated, with many diagrams and illustrations. In German.

Broadway Favorites



Hoffet, Chicago.

SHELDON LEWIS.

Not only has Sheldon Lewis become famous the present season for creating the very difficult role of Victor Valdecini, in *Suttie*, at one performance, but his success in this role next season, when the production will be placed on view, may be considered assured.

Sheldon Lewis is an actor who closely resembles Edwin Booth in features. It is not exaggerating to call Mr. Lewis a genius in his work. For many years he has been building up roles in stock, especially at the Murray Hill, where he played a three years' engagement. His years of experience with old-school actors, whose work has never been surpassed, is strongly impressed in Mr. Lewis's work, which is finished and leaves nothing to be desired by the audience. His make-ups are always good and his costumes in character parts are extremely artistic.

Mr. Lewis is a man of positive ideas and his earnestness of manner is characterized in his make-up. Whatever business he has in hand is attended to with telling thoroughness.

Many of the first parts he played were old men, and he has been growing steadily younger ever since. The parts he has played have run the entire gamut of stage characters. His voice possesses a remarkably musical quality that engages the attention of the audience at once and makes it a pleasure to hear him speak.

During the past season he has toured in *The Divorce* in the principal Western cities. Previous to this he appeared in support of Mrs. Fiske, Margaret Wycherly, the Drama Players, and *The Hypocrites*. Besides in New York, his stock training has been with James Neill in San Francisco and stock in Milwaukee.

Not only has Mr. Lewis scored a personal success this season at one performance, but his success in this role in *Suttie* next season should make Broadway realize that he is one of the most valuable of actors.

CHAMBERLAIN BROWN.

GERMANY'S ADVANCED THEATERS

"Germany," says Professor George P. Baker of Harvard, "is far ahead of us in successful stage devices. In three Berlin theaters the revolving stage is in constant use. Several scenes are set on the revolving stage at one time, so that the waits between the scenes and acts are materially shortened. Its use in the New Royal Theater has made *Faust* possible of presentation without overtiring the audience.

"Where ground space is at a premium, the Germans have contrived by means of the elevator stage to lower part of the scene below the floor level or to raise it as desired. Cliffs may be raised on one trap and dungeons be lowered on another. Aside from the speed with which this enables a manager to change his sets, it also makes possible the weirdest of fairy-tale effects. A stage the size of a palace may be reduced to the proportions of a hovel by adding a second proscenium arch within the stationary one.

"We must insist that our stage shall be just as plastic as the German. The revolving stage, the suffusing lighting which gives the effect of distance, the elevator stage on the one hand and the simple background of curtains for Shakespearean plays, all must come."

BACK OF THE CURTAIN

(Continued from page 5.)

ertson was the stage treasurer and W. H. Emery the treasurer on that gala day, between which and this date more than twenty-eight years have passed.

Treasured by the Mackaye family is the book "The Art of Acting," written by F. F. Mackay and published by his son. The frontispiece of the book is a facsimile of the letter of commendation Edwin Booth wrote F. F. Mackay when the essays were still in loose sheet form.

Have you seen "Raffles?" Not the play, the naming of which always summons memories of Kylie Bellew's poetic profile and melancholy eyes, but "Raffles," the property and one-time inseparable companion of Edward Emery. "Raffles" is a fox terrier that came to this country with his master nine years ago, and has made eight Atlantic crossings and journeyed four times to the Pacific Coast with his master. There is no clew to the whereabouts of "Raffles." He vanished as a smoke wreath or a wind-driven cloud. At least that is the way the sorrowing blond millionaire of the quintette in *The Five Frankforters* feels about it.

Brief letters or laconic post cards inform her friends that "Margot" Gordon is, with other members of Maude Adams's company, working her way through Canada, the while turning longing eyes and thoughts eastward. When she arrives at home, "Wistaria Lodge"—the home of Mr. and Mrs. Courtenay—is also here, through grace of one of Virginia Harned's long and faithful friendships—her welcome there will be signalized by the projected and deflected wedding announcement party of that popular pair.

Actors have ever been good audiences. Forbes Robertson told me they are the best in the world and he cares most to please them. But for actor audiences give me Mr. and Mrs. Joseph Cawthorne (*Queenie Vassar*). Eye witnesses will take oath that they saw that jocund pair walking up Broadway, after witnessing a performance of *Sapho*, both weeping, but Miss Vassar, a little less overwhelmed than her spouse, endeavoring to dry the concertina king's tears with:

"Never mind, Joe, dear. It was a play and it's over."

To those unhappy players who decry their own profession and its vicissitudes, of which there are undoubtedly many, I prescribe a quarter of an hour with Eva Davenport, for rarely does that time pass without Miss Davenport's emitting a huge sigh of satisfaction and the remark: "I am proud to say I belong to the finest profession in the world."

The recent *Lambs' Gambol* was occasion for a slight variation of her usual formula of content.

"When I looked from the stage to the audience and back again I was delighted that fate cast me for an actress. Players are the most intelligent and the best-bred people in the world."

Oliver Morosco never sits back to rest against the lattice of his Moorish home in Los Angeles, though it is quite alluring and lotus flavored enough to tempt him to indolence. One of the galvanic shocks of impulse that come to him much oftener than to most men prompted him to make an excursion into musical comedy, which he has done with *The Tik Tok Man*, in Chicago, and which he will extend to New York Aug. 18, opening at the Weber-Fields Theater on the same date that *When Dreams Come True* has its premiere at the Astor Theater.

But while it was expected that these twin musical productions would open the season of 1913-1914, H. H. Frazer claims that honor. Over his elegant Longacre Theater appears the sign, "Open on Aug. 1." In what play does not yet appear.

An author husband is a good investment, leaving sentiment for the instant out of consideration. Especially if the husband be a generous soul, who presents his literary output to his wife.

Eugene Walter made to his wife, Charlotte Walker, the gift of his dramatization of *The Trail of the Lonesome Pine*, and Emma Dunn will appear at Proctor's Fifth Avenue on Monday in a sketch written by her husband, John Stokes. Miss Dunn's plan is to appear in the sketch for a time, after which she will lease it for a liberal amount of pin money. Since Miss Dunn says the part is neither "old lady" nor "emotional," she has piqued our curiosity as to her new departure.

"Billie Burke motors through Yonkers every night after the performance of *The Amazons* at the Empire," said one Englishman who has a card at the *Lambs* to another.

"Yea, how interesting," drawled the other. "What are Yonkers?"

THE MATINEE GIRL.

Personal

Hoffet, Los Angeles, Cal.
WALTER D. GREENE.

GREENE.—On June 7 Walter D. Greene will complete a long tour with David Warfield in *The Return of Peter Grimm*, in which company he replaced John Saintpolls in the role of Frederick Grimm. Early in the season Mr. Greene had also replaced Henry Kolker in the title role of *The Greyhound*, under the direction of Wagenhals and Kemper. He will leave immediately for Sebek Lake, Maine, for his annual salmon-fishing trip, and again place his motor boat in commission.

SKINNER.—Otis Skinner, after undergoing a serious operation for mastoiditis, which compelled retirement for several weeks, is completely cured, the operation having proved eminently successful. Mr. Skinner was forced to retire from the star role in *Kismet* because of his affliction, while playing in Indianapolis.

JEROME.—Florence Nugent Jerome, the seventeen-year-old daughter of "Billy" Jerome, the song writer, has signed a long-time contract to appear under the management of F. Ziegfeld, Jr., and will make her New York debut when the 1913 series of the *Ziegfeld Follies* is produced at the New Amsterdam Theater early next month. In addition to youth and beauty, Miss Jerome is said to possess a remarkable singing voice. Miss Jerome's mother, Maude Nugent, who created "Annie Rooney," was a well-known comedienne and singer.

SHENGREEN.—James Shengreen has become manager for Margaret Anglin, and will direct her Shakespearean tour next season, of which mention is made in another column. Miss Anglin could hardly have made a happier choice. Mr. Shengreen was for years associated with Madame Modjeska, Forbes Robertson, Col. Henry W. Savage and other standard players and representative managers and producers. He has been in the atmosphere of all that is best in the drama, and his association with Miss Anglin will be an arrangement of unusual interest. It looks like an ideal combination of one of our leading actresses and one of our cleverest young managers.

GOSSIP

Until the resumption of activities, Cathrins Countess will enjoy a two months' vacation in Denver, where she annually holds a family reunion, and will visit the mountain resorts of Colorado and Yellowstone Park. "I am delighted with vaudeville," says Miss Countess.

Ian MacLaren will appear in the support of Margaret Anglin next season when that artist presents her group of Greek plays and Shakespearean repertoires.

Whitford Kane, who sailed last week for London, carried with him a number of important American plays. He is to place these plays with the principal players in England.

Viola Knott, who essayed the role of Ophelia at Wallack's last season in the commemoration performance of *Hamlet*, appeared to excellent advantage at the Hudson Theater Monday afternoon, when she played Juliet in the balcony scene from *Romeo and Juliet*, Ian MacLaren being the Romeo.

Henry Mortimer has returned to the city after a brief sojourn in upper New York.

HANSEN OUT OF JAIL

Baron Rothschild's "Croesus" a Failure—
American Manager Debarred

After all the fierce contention, in which forcible entrance, physical violence, arrest and court proceedings followed each other in rapid succession, Baron Henri de Rothschild's play of "Croesus," presented at the Garrick Theater, London, on May 22, was found to be hardly worth fighting over. Indeed, the popular verdict on the play is that it is "one of the most hopeless put on the stage even in this season of bad plays."

J. Salter Hansen, the Chicago manager, who put up \$7,500 for the stage rights of "Croesus," and who, after forcing entrance of the Garrick Theater, with the aid of hired henchmen, for the purpose of ejecting Arthur Boucher, the actor-manager, found himself landed in a cell.

After failure of raising bail, Mr. Hansen was finally released, on May 30, on his own recognizance of \$5,000. He was unable to find the sureties called for by the court, but agreed not further to annoy Mr. Boucher and to remain out of the country for four months.

THE MOTT-BOWNE TANGLE

Divorce No. 2 About to Be Staged Before
New Jersey's Chancellor

The Manning-Bowme-Mott marital complexities are now playing another turn before the Chancellor in Trenton, N. J., where divorce No. 2 is about to be staged. Walter Bowme sued Frances Hewitt Bowme for divorce, naming Jordan Lawrence Mott, 63, as co-respondent.

Maurice Meyer, Mrs. Bowme's attorney, announced that he had received information from Hongkong that service of the complaint had been made on her.

This means that the former Casino actress will be free to be married to young Mott—when the consent of his wife and the courts is won. But Mrs. Mott, who was Carolyn Pitkin of Braintree, Mass., said a few months ago that on account of their child she would not sue for divorce.

All this time Jordan Mott, Jr., is persistently endeavoring to break the infatuation of his son for the gifted young singer, with whom he is living in China.

THE "POPS"—A BOSTON INSTITUTION

(Continued from page 3.)

weight of traditions behind them. They could not draw from so varied and wide a public. There would be the physical difficulty of finding a hall like Symphony Hall, so well adapted to the purpose and so centrally located. There would be some difficulty in assembling so excellent an orchestra. What New York audience, moreover, would be content to pick up its wraps and contentedly take the subway home at eleven o'clock? Yet if the music continued over three hours, it would perhaps begin to bore. And can you picture any place in New York where only wines and beers would be served—no cocktails, no high balls, no mixed drinks whatsoever? I have been to the "Pops" at least thirty times and, except on special college nights (when hilarity is expected), I have yet to see anyone the least bit intoxicated in Symphony Hall. Sobriety is another tradition of the "Pops." T. Roosevelt might go there without the slightest advantage thereby accruing to the defendant in Marquette.

A selection of two representative programmes will give a good idea of the kind and quality of music played. The programmes are:

Overture, "The Black Domino" Auber
Waltz, "Fidèle" Komzak
Selection, "Mann" Liszt
Waltz, "Der Rosenkavalier" A. Strauss
Overture, "Der Freischütz" Weber
Oboe Solo, "L'Amour Pastoral" Zedard
Ballet Music from "Coppélia" Delibes
Selection, "Madama Butterfly" Wagner
Overture, "Tannhäuser" Wagner
Large American Fantasy Handel
March, "Stars and Stripes" Sousa
and

March, "En Avant" Farbach
Overture, "Hans Heiling" Marschner
Waltz, "Grubentier" Seiler
Selection, "The Firey" Primi
Ballet Music from "Sylvia" Delibes
a. Les Chaperons, b. Pincato, c. Cortège
de Ruchus.
Meditation, "On a Theme by J. S. Bach" Bordeir
Selection, "La Bohème" Puccini
Hungarian March Berlioz
Overture, "Le Roi d'Ys" Lalo
Nightly Dance Maguarré
Overture for Strings Godard
March, "Sambre et Meuse" Planquette

Programmes are thus shrewdly arranged to gratify all tastes. If the exaltation of Handel's "Largo" does not suit your mood, the triumphant chords of the Tannhäuser Overture will pretty certainly please you. Or if the "Meditation of Bordeir" seems a trifle dull, the full, even rhythms of Komzak's waltz, "Fidèle, Wien," will surely set your feet tapping. Certain marches and overtures are popular with everyone. Even Charles Lamb, who used to say he had no ear for music, would be thrilled by the "American Fantasy." To New Yorkers, who never have the opportunity of hearing light and classic music played by a big orchestra under such pleasing conditions, the "Pops" are a revelation and a delight. They cease to wonder why Boston theaters close so early, and become interested in knowing how the theaters keep open at all after the "Pops" have started.

H. E. STRANDBERG.

"GYPSY PRINCE DOING WELL"

Company Organized on Commonwealth Plan
When Manager Left

Harry E. Willard writes THE MIRROR from Milan, Mo., as follows:

"The manager of the Gypsy Prince Musical Comedy company, George H. Thorpe, left very suddenly at Brookfield, Mo., and is said to have joined another company in Texas as manager. We decided to fill the balance of the week on the 'commonwealth' plan, and succeeded in paying off all bills and dividing a nice little amount besides."

"Frank Bertrand, the producer of the company, and myself reorganized the company under our management and will fill the dates, most of it first money airtime, as the company has made a very favorable impression and the managers are showing us every consideration. We have a capable company of fourteen and four good comedies in smooth running shape."

"Koster: Willard and Bertrand, manager; Harry E. Willard, Frank Bertrand, Myrio Allen, Dixie Loftin, A. L. Brown, I. Bernstein, Louis Meyer, musical director; R. E. Broughton in advance, and a chorus of six, Gladys Wonderlin, Lillian Cummings, Ada Blosser, Lyla Dooley, Luella La Chappelle, Ida Brown."

"Trenton, Mo., all next week."

BOWERY MISSION CONCERT

Hans Kronold Presents Programme of Unusual
Merit

A special concert was given at the Bowery Mission, 127 Bowery, this city, under the direction of Hans Kronold, assisted by Bianca Holly, soprano; Master Walter Lawrence, soprano soloist of "All Angels' Church;" Harry Woodstock, organist and choirmaster, and Ivan Eisenberg, pianist. A programme made up of dignified selections of the greatest masters of the past and present were offered, and thoroughly enjoyed.

As an important event, this one is significant, and reflects credit upon Mr. Kronold, who is pursuing a definite policy to bring the best classical music to the poorest inhabitants of the city. The work is truly educational.

The Bowery Mission is incorporated, and is maintained by the representative clergy of the city.

HAUPTMANN'S NAPOLEON

Reinhardt Directed and German Navy Fur-
nished the Spotlights

At Breslau, on Sunday, 2,000 persons took part in Gerhard Hauptmann's Prussian century epic drama, which commemorates Prussia's liberation from the French yoke. Its central figure is Napoleon, who first appears as a twelve-year-old boy in the midst of the revolutionary mob; later as the emperor, surrounded by the marshals of France, and finally as Jupiter, who causes the lightning to flash through the European night.

The lighting effects in the drama, which is staged by Max Reinhardt and will run throughout the summer, are said to be the most novel ever attempted.

The German admiralty has lent the management twenty-four naval searchlights for the illumination of the arena.

MONTREAL OPERA

Max Rabinoff to Direct the Local Opera Com-
pany in Canada

Montreal has decided that it is to have an opera company of its own, and that Max Rabinoff, of New York, is to direct it. It will be called the National Opera company of Canada. The schedule, beginning Nov. 17, is as follows: eight weeks in Montreal, two in Toronto, one week each in Ottawa and Quebec, and five weeks in the United States. It will not come to New York. The repertoire will include standard French and Italian operas. Madame Germaine and Anna Pavlova will appear in the company. Theodore Bauer will likewise be associated with the company.

MUNICIPAL GREEK THEATER

Commissioner Stover Plans Drama Temple on
Site of Thrilling Revolutionary Deeds

Park Commissioner Stover, of this city, has in view, it is learned, a Greek open-air theater for the presentation of Shakespearean and Grecian classic plays in Fort Washington Park, overlooking the Hudson. A design, already drafted, will be submitted to the Municipal Art Commission. Considerable money is to be saved to the city by utilizing the columns of Greek architectural design which were originally a part of the old Hall of Records. They are thirty feet high and about three feet in diameter.

MAY BUCKLEY HAS PLAY

May Buckley has signed a contract with Lee Morrison for The Romance of Billy, in which she will be featured in the leading role, opening on Sept. 1.

MAGICIAN ALBINI DEAD

H. A. Albin, who was known on the stage for many years as "The Great Albin," died suddenly of heart disease in a Chicago hotel on May 20.

AUTHOR AND STAR WED

Marguerite Wright Becomes Mrs. Robert B.
Smith and Deserts the Stage

Marguerite Wright, the young prima donna who succeeded Christie Macdonald in The Spring Maid, retired, surrendering her role for that of bride of Robert B. Smith, of New York.

Mr. Smith is the author of the lyrics of The Spring Maid, as well as those of other productions.

The wedding took place at the home of the bride's parents, Mr. and Mrs. Albert N. Wright, in Kenilworth Place, Orange, N. J. Harry B. Smith, brother of the bridegroom, was best man. Mrs. Smith will discard her professional career.

DE FLERS ELECTED

Co-Author of "Love Watches" Made President
of Society of French Dramatic Authors

Monsieur Robert de Flers, one of the authors of Love Watches, has just been elected president of the Society of French Dramatic Authors and Composers. The position is one held in high esteem among literary men in France, and it has been held by such men as Alexandre Dumas, Emile Augier, Scribe, Victorien Sardou, Ludovic Halévy and Paul Hervieu. Monsieur de Flers is a son-in-law of Sardou, one of his predecessors.

CENTURY THEATER CLUB MEETS

The Century Theater Club's meeting, held on Friday last, at the Hotel Astor, was a most charmingly enjoyable affair—a real home day—with the installation speeches of the new officers and chairmen, and the "good-by ones" of the old. Mrs. August Dreyer, the retiring president, presented, in a few telling words, the principal events of her administration—such as the Lamb's Frolic, or Century Theater Club party, as it was called, in December; the founding of the club library; the prizes offered for the best American play of \$200, and the best essay on the American Drama of \$50; the \$100 given to the Ohio sufferers; and the purchase and unfurling of the club standard, the beautiful club banner. Mrs. Grace Gaylor Clark succeeded Mrs. Dreyer as president of the club. Prizes were awarded during the meeting, and a delightful musical programme was presented.

JOHN DREW IN LONDON

"John Drew will come to England next Spring to play in Much Ado About Nothing," Charles Frohman is quoted in a cablegram. "I am also arranging for the presentation by Mr. Drew of the same play at Stratford-on-Avon during the festival there. Mr. Drew also may be seen here in another of his Shakespearean parts. He will be supported by an American company."

"I have decided to give a cycle of Mr. Barrie's plays in London, both the oldest and the newest. This will be done in connection with the production of The Legend of Leonora, at the Duke of York's Theater."

Mr. Frohman is at his desk daily, smiling and energetic.

ARTHUR WILBER AT LAGOON

Arthur B. Wilber has charge of the theater, special features and the general conduct of Lagoon, the picturesque old Kentucky resort, this season, opening Sunday, May 25. Col. John J. Weaver will be at the head of affairs, but Mr. Wilber is to engage, direct and have control of the entertainment features of the big park. There will be band concerts, dancing and other diversions, with such facilities at the newly equipped clubhouse that any number of visitors may be cared for without trouble, confusion or long waits.

MISS BLANDICK RECOVERS

Clara Blandick was operated on for appendicitis at the Post Graduate Hospital, this city, on May 20. The operation was performed by Dr. Thompson Sweeney. Her progress toward recovery was so satisfactory that she was discharged from the hospital on Monday of this week. Miss Blandick has gone to Boston on a short visit, prior to resuming her professional duties.

LEADING MAN AND WOMAN MARRY

Mary Armign, known on the stage as Harriet Lee, was recently married to Lee Guy Voyer, at the home of Rev. Father Linhan, of the Sacred Heart Catholic Church, in Waterloo, Ia.

Miss Lee is the leading lady of the Majestic Stock company, at Waterloo, and Mr. Voyer is the leading man.

STARS SAIL ON "OLYMPIC"

Elsie Janis and Emma Trentini sailed on the Olympic last Saturday. Miss Janis, accompanied by her mother, will spend her summer holiday in England and on the Continent.

Miss Trentini goes to Italy for her vacation. She returns in the Fall.

O. HAMMERSTEIN RECOVERS

After several days' confinement at his apartments, in Riverside Drive and 114th Street, from an attack of intestinal trouble, Oscar Hammerstein is making satisfactory progress toward recovery, and is expected out again in a few days.

MARC KLAU BACK

Brings Back a Number of New Plays and
Predicts a Good Season

Marc Klaw, of Messrs. Klaw and Erlanger, arrived from abroad Saturday on the steamship Cedric, of the White Star line. He left New York April 13, and since then has been in London and on the Continent. Mr. Klaw spent a few weeks in motoring from Paris through the Riviera to Nice and back.

"I met C. M. S. McLellan and Ivan Caryll, the author and composer of Oh! Oh! Delphine and The Pink Lady, in Font I'Eveque, Normandy, where they occupy the home that formerly belonged to the painter, Gerome. They are putting the finishing touches to their next musical play, The Little Cafe, which we will produce early in the season."

"Mr. McLellan, by the way, after the completion of The Little Cafe, is to temporarily give up his work as a librettist and turn to the serious drama, in which he is already well known as the author of Leah Kleschna. When his new play, which he already has mapped out in his mind, is completed, we will produce it; but that is looking rather far ahead."

"I brought with me the manuscript of Der Neidische Schmetterling, or, as it will be known in this country, The Envious Butterfly, by Carl Lindau, with music by Bruno Granichstädt."

"As I believe the cables have already announced, we have secured Franz Lehar's new play, The Ideal Wife, which is to be presented in a few months in Berlin, with Elsie Alder in the leading role. Fraulein Alder will come to this country later to appear under our management. Great things are expected of The Ideal Wife. In it Mr. Lehar returns to his early and more popular form of composition."

"We have a contract for The Circassian Beauty, a musical play by Willner and Steffan, which has been greatly heralded on the Continent."

"One contract into which we have entered I think will be of much interest, and that is to bring over in its entirety Michael Faraday's company and production in Amasis, the Egyptian musical play. The details of this are being arranged now, but the date of production in New York has not been settled."

"Arrangements are in progress for the presentation, in London, of The Argyle Case, the play at the Criterion, in which Robert Hilliard has had such a long and prosperous run."

"The best play that I saw in London was undoubtedly Arnold Bennett's The Great Adventure. Winthrop Ames has secured this play, and he is very fortunate."

"I had the good opportunity to see The Marriage Market on its first night at Daly's Theater, in London; and it was a great success. It will undoubtedly prove a splendid medium for Donald Brian, whom Charles Frohman is to present in it next season in this country."

"At the Shaftesbury Theater, Oh! Oh! Delphine is still running, and will be seen in the provinces of England this coming season. At the Royalty Theater, Milestones has passed its 500th performance."

"They do say that London does not altogether take to American plays. That is so, and I can also add that they do not take to their own plays; so honors are even. There is one thing about the theater abroad that impressed me, and I am quite sure that it would not appeal to American theatergoers. There is a strong tendency in London and on the Continent to raise the price of seats; and I can bear personal testimony to this, for I paid \$2 at the Renaissance in Paris for a seat, and \$3 at Reinhardt's theater in Berlin. The tendency in this country on the price question is, happily, the other way."

"I am glad to feel that the outlook for next season in this country is so encouraging. Our firm has a number of important novelties planned for the coming year."

"THE CO-RESPONDENT" PRODUCED

William A. Brady on Friday night, at Poughkeepsie, N. Y., produced The Co-respondent, by Alice Leal Pollock and Rita Weiman, with Madge Kennedy in the title role. The story deals with an American girl who finds herself the central figure in a sensational divorce.

The cast is as follows:

Lanahan Van Keel	Frank Compton
John Manning	John Bowers
Oris Stephenson	John Crowswell
Fred. Calvin	Harry Leigh
Judge Morel	Raymond Walburn
Anne Grey	Madge Kennedy
Mrs. Van Kriel	Oliver Harper Thorne
Mrs. Spotswell	Maude Turner Gordon
Ouchie	Ralph Simons
Sweeney	Douglas Jones
Herna	Harry Davis
First Detective	George Hopkins
Second Detective	Albert Meyers

NEW COMPANIES

Application has been made to the New Brunswick Legislature, at Fredericton, for incorporation of two companies in connection with the new Imperial Theater at St. John, N. B. One is to be known as St. John Theater Operating Company, Ltd., and the other the St. John Theater and Realty Company, Ltd. The proposed authorized capitalizations are \$2,000 and \$5,000, and the applicants in each case are Messrs. A. Paul Keith, Edward F. Albee, and Maurice Goodman, of New York, and Messrs. Walter H. Golding and George H. V. Belyea, of St. John.

UP TO DATE NEWS OF THE STOCK COMPANIES

NEW YORK STOCKS

Priscilla Knowles portrayed Lillian Russell's role in *Wildfire*, at the Academy of Music, last week. She played Mrs. Barrington in that intelligent, graceful and characteristic manner which has made her work so effective. Marie Curtis in an ingenue role was delightfully refreshing and her acting spontaneous. Miss Curtis is an actress who grows upon one, and the Academy audiences realize how much cleverness she has contributed this season, and how much they really like her. Theodore Friebus's work was smooth and finished, while Joseph Craghan deserves special comment as an actor whose scenes are tinged with a realism that is appealing. This week *The Concert*.

The Harlem Opera House presented *The Woman* last week, with the original settings. Lowell Sherman never did anything better than Blake. There is a contagious sincerity and a virility about his delineation of the primitive man that is very effective, and he presented a decidedly picturesque figure. Roy Gordon handled his role remarkably well, and Maria Oatman added strength and finish to the cast. This week *The Traveling Salesman*, with *The Boss* to follow.

The new stock at the Mount Morris presented *The Deep Purple* as a second bill. Wilson Melrose and Paul Schwaeger really do excellent work. Mr. Melrose made a distinctly favorable impression the opening week. His personality is pleasing and his methods dignified, artistic and effective.

Get-Rich-Quick Wallingford was the second bill at the Manhattan Opera House that is packing the doors. Joseph Byron Totten deserves credit for the productions, and Ethel Grey Terry and Bernard J. McOwen are very valuable.

At Cecil Spooner's new theater, Cecil Spooner, Bowden Hall and Marguita Dwight, in *Ishmael*, were seen to advantage.

The Payton Stock at the Park, with Edna Archer Crawford, presented *The Great Divide* last week. Miss Crawford was delightfully simple, natural and pleasing.

The Prospect reopened last Monday with Get-Rich-Quick Wallingford. Emma Campbell gave an excellent performance, and will, without doubt, become a great favorite.

The *Girl I Left Behind Me* is revived on an elaborate scale by the members of the Corse Payton Stock company, at Payton's Lee Avenue Theater, this week, with Minna Phillips in the part of Kate Kenyon and Wayne Arey, the popular leading man, in the role of Lieutenant Edgar Hawksworth. In addition to the regular members of the company, several special engagements have been made, including those of two old favorites, Arthur Evers, who plays Lieutenant Parlow, and Ethel Milton, who has been cast for Wilber's Ann. Manager Corse Payton considers this play his mascot, inasmuch as it was *The Girl I Left Behind Me* which opened Payton's Lee Avenue Theater thirteen years ago.

ANNA LAYNG LEADS IN STOCK

The Bello Lloyd Players, after playing New Bedford, Mass., at Hathaway's Theater for ninety-two consecutive weeks, are now in their thirteenth week at Concord, playing to capacity business. Concord is the smallest town in America having a stock company. Last week the company presented *The Spendthrift*, with Bello Lloyd, William Townshend, L. Parmenter, F. Woodbury, W. Naylor, L. Fuller, F. Cleveland, Anna Layng, Bljow Washburne, Henrietta Vaders, Irene Gordon in the cast.

INA HAMMER IN STOCK

At the Westchester, Mount Vernon, last week, Ina Hammer made a big hit in *The Lady from Oklahoma*. She made the lady very sympathetic and charming, and extracted every bit of fun out of the part. Isabel O'Madigan, of the original cast, and Louise Everts were very successful. This week the company is romping through *The Boys of Company B*, with Averell Harris as star performer.

WARDA HOWARD TO TACOMA

Warda Howard, leading woman of the Manhattan Players, Broad Street Theater, Trenton, N. J., for the past twenty-five weeks, will leave for Tacoma, June 8, to open there in the leading role in *Wildfire* as the stock star for the season. John Lorens, leading man at the American Theater, Philadelphia, will also open on the same date, having accepted the engagement to go to Tacoma with his wife, Miss Howard.

BUFFALO NOTES

Buffalo has been deluged with Summer stocks, and the first to give way is the Tuck, where Nora Lamson, Fred Eric and Cecil Yapp have been the favorites. Uncle Tom's Cabin was the closing bill.

Blanche Turka and Lola Fisher are attracting crowds to the Majestic, where these two artists are giving performances of merit in a rather poor selection of old plays.

By request, Jessie Bonastelle revived Mary Jones's Pa. last week, at the Star, and Corlie Giles as Perkins gave an interesting character study. This week, *Mind the Paint Girl*.

MARGUERITE CLARKE THEATER

Clever Marguerite Clarke and popular Forrest Winant opened the Marguerite Clarke Theater, St. Louis, last week, in *Baby Mine*. Supporting Miss Clarke and Mr. Winant are Arline McDermott, Ida Glenn, Hazel Miller, Cameron Clemons, Fred Strong and Monte Ward.

WILLIAM ROSELLE AS HAWTHORNE

The Hunter-Bradford's, at Parsons's, Hartford, presented Hawthorne of the U. S. A. last week. William Roselle, in the name part, brought out the humor and emotion of the role. Arthur Byron appeared as Prince Vladimir and Leslie Kenyon as the king. The leading woman's role

THE ORPHEUM PLAYERS

The Orpheum Players, at the Chestnut Street Theater, Philadelphia, will celebrate the three hundredth consecutive week of their existence during the week of June 9. The stock company inaugurated its first season Sept. 14, 1907, and has played continuously, without a break, ever since. Twelve performances a week have been given, except that in Nov., 1908, an extra Thanksgiving Day, morning matinee was given at 10.30, making three performances that day. This was due to the extraordinary business of the theater. During the three hundred weeks of the Orpheum company's stay, two hundred and eighty-nine different plays have been presented, several "repeats" having been on the programme. During four years of this company's ex-

now at the Bushwick, where Mother is the current bill. Mabel Montgomery and Caroline Locke are among Brooklyn's favorites, and Robert Gieckler is an excellent leading man.

Schuyler Ladd is now in Milwaukee, in stock.

The Lindsay-Morison Players are presenting *A Butterfly on the Wheel*, this week, in Gloucester, with James S. Barrett and Florence Carpenter in the leads. C. Russell Sage closed a forty-two weeks' season with Mr. Morison on Saturday. Mr. Sage has done some excellent work during the season in Lynn and Gloucester, and has earned a rest.

The Lester Loneragan Players closed last week, in Salem, with *The Rosary*. Mr. Loneragan as Father Kelly, Amy Ricard as Vera, and all the other favorites, were in the cast.

St. Elmo proved a big drawing card at the Orpheum, Haverhill, Mass. Valerie Valaire was excellent as Edna Earl. The *Easiest Way* this week; and, because of the enormous sale, the piece will probably run two weeks. Adelaide Nye and Henry Grady have withdrawn from the company.

Thomas Walsh has left for Montreal to play with the Canadian stock companies at Montreal, Ottawa and Hamilton, in *Get-Rich-Quick Wallingford*, *The Virginian* and *The Fortune Hunter*. This will consume about eight weeks, when he will return to the Savage fold.

In Viola Allen's famous role of *The White Sister*, Grace Young pleased many theatergoers in Lowell, Mass., last week. This week, *A Young Wife*.

The Poll Stock, at the Plaza, Worcester, did *The Country Boy* last week; while at the Worcester, the Albert Lando Stock presented *The Silent Call*.

The Country Boy attracted large audiences at the Colonial, Norfolk, Va., last week. Francis Gillen played the title role, Edwin Walter was seen as Merkle, Isabelle Winlock as Mrs. Banan, Lester Howard as Joe Weinstein, and Miriam Collins gave a particularly brilliant performance of Amy Le Roy.

Seven Days was presented by the Davidson Stock, at the Shubert, Milwaukee, last week, with the following company: Robert L. Dempster, Walter Dickinson, Pauline Lord, June Keith, Grace Goodall, Ann Warrington, John Daly Murphy, Edward Wade and Otto Kruger.

Frank Darien closed the present season at the American Stock company, Spokane, May 11, playing Bertie in *The Girl in the Taxi*, and was engaged to play Remon Alfares in *The Ne'er-Do-Well*, at the Alcazar Stock company, San Francisco, May 26.

Hazel Miller has been engaged as ingenue in the stock company in St. Louis, controlled by the Oppenheimer Brothers. Aline McDermott is the leading woman; last year with the Columbia Players, Washington, D. C.

The Aborns sang *Madame Butterfly* and *Il Trovatore* in Washington last week. Ivy Scott, Aida Hemmi, Elaine De Sellem and Henry Taylor are in the casts.

At Poll's, Washington, Isetta Jewell, Graham Veleary and the Poll Players were seen in *Merry Mary Ann* last week. This week, *The Country Boy*.

Everett Butterfield, Helen Holmes, Dorothy Bernard, A. H. Van Buren, Stanley James and Jessie Glendinning were seen in *The Amazons* at the Columbia, Washington, last week. *Lover's Lane* followed.

In *Such a Little Queen*, at Indianapolis, Joseph Yanner added to his popularity in one of his best roles last week.

A company headed by Eleanor Gordon began a season at the Plymouth, Boston, June 2, with Sardou's most amusing farce, *Divorcee*. After that will come *The Reckoning*, by Arthur Schnitzler, author of *The Affairs of Anatol*; Mrs. Bumpstead-Leigh, a homely and amusing comedy by James Henry Smith, in which Mrs. Flake appeared two seasons ago; *A Butterfly on the Wheel* and *The Talker*. Besides Miss Gordon, the company will include Elizabeth Rathburn, Ida Jeffreys Goodfriend, Mrs. George Hibbard, Rosamond Carpenter, Cordelia MacDonald, Loretta Hoadley, Douglas J. Wood, Wright Kramer, Edward Langford, Frederick Burt, Roland Rushton, and Alfred Smith.

The Gamblers was last week's bill at Poll's, in Bridgeport, with popular Paul McAllister as Emerson. Paul Doucet and Emma Campbell have retired.

The most realistic acting in Alas Jimmy Valentine, at the Duquesne, Pittsburgh, was done by Charles Gunn, as Jimmy. From the time he appeared as the convict, who struggles to redeem himself, the effort is portrayed splendidly.

Julia Hanchett, who is playing with the Percy Haswell company in Toronto, Canada, is a great favorite in that city. In Mrs. Dot, the week of May 30, the Haswell company broke all records at the Academy, and Miss Hanchett during the previous four weeks made a decided hit with the company in Baltimore, particularly in the productions of *Green Stockings* and *The Royal Family*.

The stock at Orlentany Park, with Robert Warwick, James L. Meley, Thais Magrane, John Cumberland, Lydia Knott and Philip Leigh, has been voted by press and public to be the best stock ever seen in Columbus. Penslope Ferrill, of the Arch newspaper, writes: "It is the most classy stock Columbus has ever had."



LENORE ULRICH

Rollinson, Photo.

Lenore Ulrich is the leading woman of the Gotham Producing company at the Mohawk Theater, Schenectady, N. Y., and fortune smiled on the Gotham Producing company when they secured as their leading lady that young and talented artist.

Miss Ulrich, who is gifted with those two ingredients of success, personality and temperament, has been successful in motion pictures, musical comedy and stock, although scoring her biggest success in the last. Miss Ulrich was a member of the Shubert Stock in Milwaukee, her home town, and has also been associated with the Mabel's and People's Theater Stock in

Chicago and the Mary Servoss Stock at Grand Rapids. She also played the lead in *Don't Lie to Your Wife*.

Miss Ulrich scored her greatest triumphs of the present season, which is now nearing its eighth month, as Betty Graham in *The Fortune Hunter* and as Glad in *The Dawn of a To-morrow*, making the latter role appear as though it were expressly written for her. Her work will bear watching, for when one can come to a strange city and shatter all records, especially at a playhouse which was previously a losing proposition, she is likely to be heard from in the future.

fell to Patricia Collinge, while Deidre Doyle, Ivy Troutman, Charles Trowbridge, George Graham, Walter Howe and Mark Smith played other roles.

ELIZABETH HUNT RETURNS

Elizabeth Hunt, who has just closed a season of thirty-eight weeks at the Empire, Holyoke, and a special season with Poll's, in Springfield, has returned. Miss Hunt is one of the best dressed and cleverest of artists.

THAIS MAGRANE AT COLUMBUS

Thais Magrane, after a season with *Everywoman*, to the title-role of which play her dramatic power and exceptional personal charm lent a distinction peculiarly its own, and which has won for her a leading position among the leading actresses of the American stage, is playing the leads in the Orlentany Stock company, in Columbus, O. The local press of that city devotes unstinted praise upon Miss Magrane for her work. Prior to her season as *Everywoman*, Miss Magrane was leading woman with Robert Hilliard.

instance, William Ingersoll has been leading man, and for five years Percy Winter has been stage director. The company opened under the management of Grant Laferty, who managed it for more than five years. He was succeeded by Frank Williams, and two months ago Mr. Williams was succeeded by the present manager, William A. Page.

The present roster of the Orpheum Players is as follows: William Ingersoll, leading man; Charlotte Ives, leading woman; Sydney Seaward, second business; Rosetta Brice, second woman; Florence Roberts, characters; Constance Hyatt, ingenue; Eva Corey and Gertrude Davis, general business; George Le Guers, juvenile; Roy Cochran, characters; Edward Horton, Gilbert Ely, Sydney French, John J. Geary and William Morris, general business.

The offering for the three hundredth week, at this theater, will be *The Third Degree*. Souvenirs to celebrate the occasion will be given out during the week.

STOCK NOTES

As a director, William C. Masson ranks high. He has given the Crescent some well-staged productions. Mr. Masson is

Dramatic Association.

NEWS OF OTHER CITIES

BROOKLYN

With the termination of the English grand opera season and the closing of the Orpheum, Brooklyn houses, with the exception of a few thriving stock cos., are practically all dark. Not in the history of the Alhambra Opera co. has the organization enjoyed such a successful season as the present one which closed with the Italian Girl, I Pasticci, and Cavalleria Rusticana. The standard of their productions has been raised materially enough to attract the best of Brooklyn music lovers.

The closing of the Orpheum comprised one of the best business bills of the season. Although the repertoire was a good entertainment, the principal feature character brought them from the audience. Charles and Penny Van, The Purple Lady, Queen Bevel, Helen Allen, Belle V. Richards, May Dwyer, Kate Miller, and Sam Williams were among the well-known entertainers.

Flower's Tumbler in a tabloid musical comedy was well received by patrons of the New Brighton. Little Lord Robert, Charles F. Ryan and co., John T. Murray, and the Alhambra Girls were favor.

Owen McGovern ran away with headline honors of McGovern's Music Hall, Ocean Island, Lawrence and Frances McGovern, and their vaudeville debut with success. Chick Hale, Phyllis and Edwards, Charlotte Ravenwood, Harry Thillier, and the Baltimore Quartet made to the remainder of the program.

J. Lester Davis.

SEATTLE

The attraction of the Metropolitan was Maude May 18-24, continued May 21-24, with her head in the title role, who gave a clever and unique portrayal of the part. The play, which contains much humor and some action, was well received from beginning to end by the audience.

All the Seattle offering was The Blue Room May 18-24, continued 22-24 and 25, which secured and entertained house reaction from night to night.

Lowell H. Howe's Travel Festival Motion Picture May 18-24 at the Moore drew fair business.

At the Orpheum Olan Petrova and vaudeville May 18-24.

At the Empress Willie Ritchie and vaudeville May 18-24.

Patience's Armstrong's Baby Dolls and vaudeville May 18-24.

At the Chequer, Grand, Alhambra, and Melbourne motion pictures and vaudeville.

BENJAMIN F. MCGOWAN.

SPRINGFIELD, ILL.

Princess Bonnie, the comic opera by Willard Somers, was given under the auspices of the Springfield's Club at the Chatterbox May 23-24, and played crowded houses at every performance, and was above the average of many talent plays; in fact, some of the members of the cast can claim their acting as the greatest thing. Harry Conway and J. C. DeWitt were the chief comedians, and were very good in that line. Mrs. Louisa Starnes as Princess Bonnie scored heavily. Lucy Bates as her clever dancing and acting won the audience's favor from the start. One who gave some mention were Ray Garret and Miss Hamilton.

Vaudeville May 18-24 at the Majestic. First half: Helton Powell in the musical tabloid, Humored Henry; fair to satisfactory business. Last half: Fira Melody, boys as headliners, scored heavily for their clever playing and high-class comedy. Harvey De Vere Trio, Three Humming Petterones, Becker and Adams, and Charles Lewis completed a bill that pleased to very good business.

Good business and vaudeville at the Empire May 18-24 to fine business. May Gordon scored with her fine singing and dancing.

Best of business and high-class photoplays at the Erie. Girl Eve in Mexico, two-reel Lubin, was feature film of the week.

The Vaudeville is always crowded with appreciative patrons enjoying the best of pictures. The Chequer Massacre (by Kalem) was featured this week.

At the Grand fine business and pictures. Oil on Troubadour Waters, two-reel American, was featured.

Crowded house to fine pictures at the Gaiety. The best of business always at the Capital in Street of Pictures.

Hemlock, three-reel feature film, drew his business at the Mayor week 27.

Interpreting pictures to fine business at the Royal. Anne-U. Capino, Star, presented good pictures to average business. Lincoln to colored people only, had fine pictures to good business.

The local Ladies of Elks gave their annual dance May 18 at their hall in the Majestic Building to an overflowing crowd. A large number of visiting Elks were on hand. Over 250 couples attended this year's dance.

ELMER L. TOMPKINS.

ST. PAUL

The Wreck Hunting Players seem to have "caught on" in great style at the Metropolitan. At the Broadway matinee, May 24, many were turned away. Treasurer Pete Branstetter, who has been long and faithful service, was requested to keep "tab" of the number unable to gain admittance, but when that ran over three hundred feet, somewhat unaccustomed of late to such records, grew dizzy and lost count. Alas Jimmy Valentine was the highly interesting bill May 25-31. Frank M. Thomas was Jimmy; Wright Huntington, Doyle; Earl Lee, Blinkey; Harry P. H. Commins, the Governor; Guy Durrell, Bill Avery; George Connor, Ned; Laura Hudson, Rose Lane; Josephine Fox, Mrs. Webster; Louise Gerard, Mrs. Moore; Duncan Penwarden, Scorch the warren and Mr. Lane; Edward H. One was Dick Hunter; Huntington in House of a Thousand Candles June 1-4. John Drew June 5-7. Huntington in Man of the Hour June 8-14 and On of the North June 15-18. Rose Stahl June 19-21.

The stock company at the Shubert began in a big hit! Henry's fashion with The Belle of New York May 28-31, before a capacity audience. Gus Weinberg as the lunatic scored. Ann Taster looked just as sweet and demure as Nina May in the role of the Salvation Army lassie

and her "Follow On" song brought several encores. Roger Gray was the "Nobody Know" until he ran out of verses. Mabel Vinyan as Pili sang the several songs allotted to her with charming effect. Other favorites were Jennie Williams, Clara Wilson, Harry Farish, Mack Whittier, Elmer Quinn, and a host of others. Well equipped chorus. Dramatic stock in Bondville June 1-7. Musical stock in Bondville June 8-14. Dramatic stock in Bondville June 15-21. Musical stock in Bondville June 22-24.

"The Girl in the Van," which went over the "big time" at the Alhambra, was the headliner at the Empress May 23-31. Raymone Williams, on the stage, and Elmer Quinn, Elmer Quinn, Harry Antler, and Matt Keady completed the bill.

N. Harold Goldsmith, captured by the Ryan Society Company, was charged in police court May 24 at the charge of the new city court, some relating to the sale of "stink" balls. In some of the moving picture shows in the city have been making life miserable for the proprietors of the theaters by putting small copies of the pictures on the stage, and the owners of the theaters. The ventilation fans in several of the motion picture houses had to be kept working at a furious rate to expel odors that arose from these copies, which were thrown on the floor and ground under the feet.

JOSEPH J. FORTIN.

PORTLAND, ORE.

Maude Adams in Peter Pan was the week's attraction at the Alhambra May 21-24. Nothing that has pleased the audience more than the play for some time. Adams was big success. Maude Adams in Peter Pan and Vito Feathers followed respectively.

Mary Jones, Pa. was the week's success May 24 at the Alhambra. A strong popular appeal for the play of the Baker Stock company, was leading to returning for the few closing weeks of the stock company. David Harum comes next.

Ocella Lofton is the headliner at the Orpheum.

JOHN F. LOGAN.

ROCHESTER, N. Y.

The Manhattan Players at the Lyceum are winners, and business is usually fine. The Dawn of a Yesterday May 20-21, was shown by Olan Petrova on a headliner. Marie Brown, Emmett C. King, August Conant, Thomas V. Emory, Ida Brooks, Maude Adams, Brandon Hurst were in the cast.

The Coleman Players were generous and devoted audience the members of Rochester for their excellent presentation of George M. Cohan's musical play, George Washington, Jr., on May 21-24 at the Shubert May 26.

The house was decorated with the national colors and the chorus of the national colors and the chorus of the national colors of the procession arch. A chorus of West and East High School girls and boys sang the songs. "Song of Welcome" and "Auld Lang Syne" were given by Scott and the entertainment. The play continued till May 31.

Why Girls Leave Home was well done at the Baker by the Prince Stock co. May 23-31 to good business. Clever work by part of Louella Arnold, Myrna Barker, Robert Graceland, Rosalind Gray, William Moore, and Ocella Lofton.

At the Family vaudeville and motion pictures May 20-31, pleased to large house in the following: Man on Chair, Evelyn Howell, singing comedienne; Josephine and Nina Adelman in The Woman in the Moon, Brainerd Martin, a comic singer; Conway and Lee, comic vocalists, and Kelly and Judson, comedy acrobats.

At the Gordon, Photoplay, and Victoria the usual vaudeville and motion pictures, pleased May 24, 27.

Moving pictures to good business at the General, the Grand, the Pitts Bush Hall, and Hippodrome.

East and West High School students of Rochester, at all performances, May 20-31 of George M. Cohan's national song, George Washington, Jr., were played by the Coleman Players at the Shubert May 29, was East and West High School Night, when the interior of the theater was draped in high school colors. Pupils sang the Alma Mater. The following of the students were in the chorus: Leslie Moore, Theola Chase, Anolla Chase, Hansel Vande Mar, Esther Seward, and Edna Lowrey, and the Messers, Harold Sawyer, Donald Sawyer, F. J. Colvin, Albert Hubbard, Herbert Brinnes, and John Grosz.

The three-act drama, The Pearl and the Prince, was presented in St. Boniface Hall by the St. Boniface Footlight Club May 26. Anna Jones and Ralph Standish appeared in the principal roles.

It is said that Cleveland Severance, a young attorney, and E. H. Tomlinson, a hotel man, members of Junction City, Kan., Lodge No. 1037, of Benevolent and Protective Order of Elks, are walking from Junction City to Rochester, N. Y., to attend the convention of the Grand Lodge, which will open here July 1. They left Junction City on April 2, and will walk the entire distance to Rochester, expecting to arrive here in time for the opening session of the Grand Lodge.

ROBERT HODGAN.

BURLINGTON, N. J.

A society happening of the year that drew the inner circles of fashionable folk from Philadelphia and down river town was the annual appearance May 24 of the Delaware Choral Society at the Auditorium in a grand production of Wilson and Landon's comic opera, A Tropical Romance, recently presented by Raymond Hitchcock, under the title of The Phil-hunter. The performance surpassed in excellence all previous efforts of this talented musical organization, whose past work has received the heartiest endorsement from press and public alike. The exceptional cast was ably supported by a tuneful chorus, and was enthusiastic applause and numerous curtain calls. Maurice H. Warner took the honors of the evening in the chief comedy role of Benton Brooks. Helen Briggs Edwards as Betty Gattine, Boba Briggs Fisher as Donna Dolores Yonnam, and the Dollie Washington of Marion Binder Heber were excellent in their respective roles. Concocting Miss Reher, who recaptured another comic in some numbers. John H. Briggs, a comedian of no mean caliber, and a former favorite, was the General Gonzales. Howard P. Story and J. Edward Smith, Jr., sang with good effect. As

Henry Harn, a would-be hero, William B. Briggs was a commendable funmaker. Others prominently cast were: Arno Hornstend, Marian Bauer, Arthur Maira, Russell Chaffey, and John Barker.

The Loric Theater Orchestra of Philadelphia, under the able leadership of Dr. James L. Edwards, musical director of the choral and widely known as a song composer, were the recipients of numerous compliments for their excellent rendition of musical scores. In order to meet the convenience of those attending the performance May 24, a special train of eight coaches left Philadelphia at an early hour.

J. WILLIAMS.

LOS ANGELES

At the Mason Opera House May 19-24 Fine Feathers was produced to good house. The production is by the original all-star cast: Robert Harnett, Max Farnham, William Leach, Lollie Harnett, Rose Ockina, and Amelia Harnett. All of these players are not comedians in their various roles, but it seems to have had a better vehicle could not have been obtained for such splendid actors. Commencing May 24, Francis Harnett in The Glass, a revival of Dismal, with Florence Reed and Malcolm Williams in the leading roles, was the attraction at the Mason, commencing May 24.

At the Shubert The Woman, one of the big hits of recent times, started its second week's run May 25. This sensational play has proven a house warmer, and is excellently produced by the stock co.

Kelly and Hill have switched temporarily from the Shubert to the Lyceum, and are as popular as ever in their big hit, A Fox and a Pheasant, commencing May 25. These comedians in a revival of their great success, Lonesome Town.

At the Majestic May 18-24 Low Fisher's musical comedy sensation, Maude Packer, by an all-star cast, to splendid house in its second week's run.

It is rumored that Grace Valentine will depart the Mason House in favor of moving picture work. Her withdrawal from stock work will be a distinct loss to the latter. Miss Valentine, however, was seen in the role of Dora on the revival of Dismal at the Mason May 23-31.

John Burton, who has been playing in the East in The Bird of Paradise, has returned home, and is not enjoying the freedom of country life.

DAN W. GILBERT.

HARTFORD

Hawthorne of the U. S. A. is being presented at the Parsons week May 20 by the Hunter-Broadford Players. As the play requires scenes at court, officials, troops, and lots of the average stock co. could not attempt it. The Hunter-Broadford, however, sided by Olan and Harris in the way of protection, have put on a very good production all through. William Bonnell is fair as the hero. Miss Ocella Lofton plays the heroine charmingly, and Ivy Trevelyan covers her obligations as the American girl. William Brown is a splendid villain.

The Poll Players are giving local theatromen their first opportunity to see The Greyhound, and, because of that, together with the excellent of the play, the actors, capacity houses are the rule at every performance. Frank Monroe plays the thankless title-role nicely. Edmund Hilton is very effective as the detective, and Mayd Gilbert acts the part of the "Greyhound's" wife as well as possible.

At the Hartford Grand Opera and co. head the bill in Jack the Giant Killer, and the unique act is making a big hit.

The death of Patty Allison, the former Poll player, has saddened many theatromen, as she was a great favorite here, but it was hardly a surprise, it being known for some time that she was making a game fight for life.

LAWRENCE SHEPARD.

CALGARY, ALTA.

Return engagement of the Pollard Juvenile Opera co. in La Belle Butterfly and Sweetest Run, pleased fair business at the Sherman-Grand May 19-21. Orpheum, vaudeville May 22-24. Rose Stahl in Maggie Pepper May 26-28. Alisky's Hawaiians, who became great favorites on their previous visit at the Empire May 19-24, again pleased with their vocal music. The setting of this act is very pretty. Belle Oliver in wartime songs, Ockman and Carr, two excellent dancers; the Phoenix Trio, acrobats, and the Scott-Snyder Players in their sketches. The Police Inspector were all good. Business was satisfactory at the Loric May 19-24. Motion pictures, the Helen Gardner Players, in Cleopatra to good business.

Al. G. Barnes's Circus at Victoria Park May 24, 27.

George H. Dumond, house manager of the Sherman-Grand, and Thomas G. Baker, local manager of the Orpheum Circuit, had the chance to play the role of heroes May 21 and made good. A family of Russians were moving their household goods through the city, and were delayed by an engine passing over the bridge near the Mounted Police barracks and backed into the river, the current of which is strong at that point. The driver was thrown into the stream and was in imminent danger of drowning. Dumond and Baker, who were passing in an auto, saw the accident and went to the rescue. Baker seized the horses and Dumond jumped into the river and pulled the driver out. They then managed to rescue the horses and their load.

W. B. Sherman inaugurated a new policy at his Loric, commencing June 2. The Allard-Woolfolk co., of Chicago, have entered into a contract with Mr. Sherman to book a new show and a new co. each week for one year. The Loric will be one of the links of the new circuit and will set its place direct from Chicago via Winnipeg, and the co. will move from here to Vancouver, Seattle and Portland, covering sixteen weeks' time between Winnipeg and Omaha. Max Bloom in The Sunny Side of Broadway will be the attraction, and will be followed by Jennie Hutton in The Time, the Place and the Girl. The Bell Hon Madame Sherry, The Three Twins, and The Girl Question are on the list. Each show will have a variety of scenery and the fee will average twenty-five people. Three attractions a day will be given. The Loric will undergo a complete change throughout, with a new seating plan, remodeling and general decoration.

GEORGE FOSSAS.

SPOKANE

Madame Alla Nazimova in Bella Donna played to capacity houses May 23, 24. The famous Russian actress charmed her audiences through four acts of repressed action, subdued colors and the languor and mystery of the Nile. She had a capable supporting cast.

What will be the largest band ever assembled will be organized in Spokane to play under the direction of Liberati during the Fow Wow, the

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AT THE COLONIAL

Valeska Suratt in Black Crepe and Diamonds, a Fantasy by George Baldwin. Produced by Jack Mason. The Cast:

Damocel Valeska Suratt
Woo George Baldwin
Love Ada Danbar
Dance Ethel Wilson
Light Alfred Gerard

The hit of Valeska Suratt's act is scored by Madame Frances, who, according to the programme, designed the hats and costumes. They are stunning creations, notably a cloth of silver gown, Black Crepe and Diamonds is a symbolical fantasy—a sort of turkey-trotting everywoman. Damocel (otherwise Miss Suratt), after escaping from the chains of Woo, tangled with Gaiety, and was finally carried up a flight of steps, in Sappho style, by Love. A blazing glide by Dance and Light brightened the symbolism, and undoubtedly Damocel's song, with the refrain "Give-us-a-hug—give-us-a-hug!" may have been a key to the baffling symbolical idea. The locale of the fantasy is "a woman's heart." We have the programme's word for it. Miss Suratt is very active as Damocel. Time was when she was content to merely stroll behind the footlights. For those who wish to puzzle out the key, we offer the programme's symbolical menu:

Love's Prologue
Crepe

Woo's Domain
The Arrival of Love
The Woman Awaken
Diamonds
The Dance of Love
The Woman Loves Love
The Content
Finale: Love's Victory

The real hit of the bill went to Isabelle D'Armond and Frank Carter, who have a captivating little act of refreshing originality and charm. Edna Munsey, a newcomer of decided prettiness, was well received in her songs. Miss Leitzel and Jeanette offered a remarkable acrobatic turn. Ed Wynne's act The King's Jester, a rather new vaudeville idea, has amusing qualities.

"THE ROSE OF TEHERAN"

Libretto and Scenic Effects by Ludwig Seel. Music Arranged and Selected from Original Oriental Melodies, by William Corner. Produced by the Seel Producing Company. New York Theater, May 18.

The Sheik Ludwig Seel
Nuraddin, young Persian Frank Carter
The Old Silk Merchant James Fox
Garvan, his daughter, the Rose of Teheran, Miss Sato
The Silk Merchant's Servant Jack Marcus
The Reluctant Policeman George Schneider
The Chief Eunuch Nathan Sussner
Ladies of the Harem: Mrs. Banner, Helen Pittsman, Mollie Pittsman, Odalisques, Dancing Girls, Eunuchs, etc.

The Rose of Teheran, Oriental pantomime, characteristically staged and worthily presented, was witnessed by enthusiastic audiences, which daily and nightly crowded the vast auditorium of the New York, during the week of its run, and who were especially fascinated by the vivid and artistic portrayal of the title role by Miss Sato, an excellent pantomimist and clever dancer. Miss Sato invested the character of the Rose with a redolent Oriental sensuousness that left the interpretation free from the usual suggestiveness of the Orient, as we have become familiarized with it lately.

The play tells the story of the abduction of Garvan, the Rose of Teheran, daughter of the old silk merchant, who has fascinated the sheik. This one has the girl kidnapped; but Nuraddin, her lover, tracks the conspirators and victim to the sheik's harem, where he is discovered, before he can carry out his plan of rescue, by the sheik himself, and a violent encounter takes place, during which the latter drops his knife, and while the two men are engaged in fierce struggle, and just as the stronger sheik is about to overcome Nuraddin Garvan, who has seized the knife, leaps upon the sheik and buries the blade in his body. The entire act, which is in three scenes—The Banner—in the Sheik's Palace—The Harem—runs about an hour. It is imposing, and ought to prove a leading attraction in the "big time" houses.

COMING ATTRACTIONS

June 9.—Ziegfeld's Follies, edition of 1913. Probably at the Aerial (New Amsterdam Roof).
July 21.—The Passing Show of 1913. At the Winter Garden.
August 11.—The Silver Wedding, by Edward Locke. With Thomas A. Wise and Alice Gale. At the Longacre Theater.
August 18.—When Dreams Come True. Philip Bartholomae's Musical Comedy. With Joseph Santley. At the Lyric.
August 30.—Hippodrome reopens.

VAUDEVILLE HEADLINERS

This Week

FIFTH AVENUE.—Marie MacFarland and Madame X. The Cop, Sam and Kitty Morton. Speaking to Father, and Sidney Jarvis and Virginia Dare.
Union Square.—Frederick V. Bowers, Mahalia Adams, Julia Nash, Ray Conlin, and Marie Fonten.
WASHINGTON.—(Roof Garden). Bert Melrose, Hendini, September Morn, Vanderbilt and Moore, Herman Timberg, Brice and Gouss, Watson and Carroll, and Flora.

AL. H. WOODS'S PLANS

New International Manager Betrides Two Continents Like a Colossus

Martin Herman, Al. H. Woods's general manager in America, will go abroad in July to become the active European manager for Mr. Woods, dividing his time between London, Paris and Berlin.

The Woods American enterprises for the season of 1912-13 will be a new play for Julian Hittings, who will inaugurate his fourth season as a Woods star at the National Theater, Washington, early in October, and later will come to New York as the second attraction in the theater named after him, following Within the Law. This play will run throughout the Summer, and probably until the New Year.

An elaborate New York revival of the Franz Lehár comic opera, Gypsy Love, is promised with an all-star cast. A famous German prima donna from one of the leading Berlin theaters has been secured for the role of Zorika.

Sam Bernard will continue in All for the Ladies, opening in Boston Labor Day.

Potash and Perimutter in stage form, with a company headed by Alexander Carr, Barney Bernard and Lee Kohlmar, will be produced at the Garrick Theater, Philadelphia, September 15. Mr. Woods had three different plays written by as many authors, and, although he purchased all of them, he selected the best for stage purposes.

Bernard Granville, in a new musical comedy especially written for the clever dancing actor, will make his debut as a Woods star early in October.

There will be five companies on tour playing Within the Law. Philip Michael Faraday is associated with Mr. Woods in the management of the British production.

The Girl in the Taxi is completing its first year at the Lyric Theater, London, and will likely remain the attraction at that theater until January. The success of this play in the English metropolis has prompted Messrs. Woods and Faraday to organize three companies for the provinces.

A new Strauss opera, for which Mr. Woods has secured the American rights, will be the next attraction at the Lyric, after which it will be the producing house of all the American attractions controlled by Mr. Woods. Mr. Woods has also arranged with Seymour Hicks for the London presentation of the new musical comedy, The Girl from the Provinces. This and George M. Cohan's Broadway Jones will comprise the Hicks repertoire for the next two years, beginning in September.

The circuit of Woods's theaters in Germany and France will be devoted to high-class vaudeville and feature motion pictures. A. H. Woods and his associate, F. J. Goldsoll, will control fourteen theaters in the important cities of Germany, and as many in France, besides two in Vienna and three in Brussels. Six are located in Berlin, and eight are divided between Hamburg, Dresden, Cologne, Bremen, Munich, Leipzig, Hanover and Frankfurt. Leases have been made for two theaters in Paris, and one each in Tours, Nantes, Noyen, Lyons and Marseilles. In a number of these houses the famous Quo Vadis picture is now being exhibited to enormous receipts. The Woods-Goldsoll combines control the rights for Quo Vadis in Germany, and when the contracts now existing expire they will be the exclusive agents in America for all the moving pictures made by the Cines Company, of Rome, who are also the makers of the Quo Vadis film.

Another important feature will be the exclusive exhibition of all the films made in America by Klaw and Erlanger, and A. H. Woods, from their respective plays.

The introduction of vaudeville in Germany and France, with a weekly change of bill, is a distinct novelty, as the few theaters that exist in that country play acts from four to six weeks. Mr. Woods has already appointed agents in London, Paris and Berlin, and fully one hundred acts are already under contract. He will also appoint an American agent, who will be in a position to offer good vaudeville turns from ten to thirty weeks. Before leaving Berlin, Mr. Woods completed arrangements for the construction of a new theater in Potsdammer Platz, in the heart of the big German city, and a location similar to Forty-second Street and Broadway in New York. The Woods-Goldsoll organization will not stop with the invasion of Germany and France. Representatives of the firm are already scouring Russia and Italy for locations, and with the beginning of the regular season, in September, they will control the largest circuit of vaudeville theaters in the world. The enterprising manager promises to startle the moving-picture world. He has invested \$250,000 for the American rights of an absolutely new thing in moving pictures that will, in his opinion, prove a sensation. A demonstration will be given to the press and the important picture people in the United States shortly.

U. T. A. MEETS

First Musicals and Reception at the Hotel Astor Last Thursday Very Successful

Although taking place the day before a holiday, the first musicals and reception of the United Theatrical Association at the Hotel Astor last Thursday afternoon proved highly successful. Over one hundred and fifty were present, and the expenses of the occasion were amply met. Among the guests were Lillian Russell, Mary Shaw, Ben Greet, Mr. and Mrs. Richard Bennett, Mrs. Susanne Westford, Mrs. Edwin Arden, Doré Davidson, Henry Mortimer, Ian MacLaren, and Howard Kyle.

Victor Franksy, a tenor of the Imperial

Opera House, Moscow, sang selections from La Tosca and Il Pagliacci. Maurice Nitka, also a Russian, rendered two violin selections charmingly. Then there was Platon Bruchoff, who played some of his own piano compositions and was warmly applauded. Officers of the association expressed themselves as highly pleased with the success of this, the first, musicale. No official business was transacted, the entire afternoon being given up to enjoyment of the carefully planned programme.

SINGER TO MARRY MANAGER

Lella Hughes and Alfred Aaron Will Wed Despite Opposition of Family

Lella Hughes, the young prima donna of My Little Friend, is to be married to Alfred E. Aaron, according to rumors.

Miss Hughes is a member of a wealthy and prominent St. Louis family. Her rise in the theatrical profession has been rapid, having been on the stage less than three years. Mr. Aaron's career extends over a period of some years. He was business-manager of the old Koester and Bial Music Hall, which occupied the site whereon now stands part of the big Macy store on West Thirty-fourth Street, after which he went with F. C. Whitney. Next season he is to be in charge of the Coliseum. He was the second husband of Pauline Hall.

It is said that the family of Miss Hughes do not favor the match.

GERMAN THEATER

Andreas Dippel Will Produce "Fledermaus" for Its Benefit at Metropolitan This Fall

Andreas Dippel, director of the Chicago-Philadelphia Opera Company, had no sooner become cognizant of Rudolph Christians's acceptance of the artistic directorship of the German Theater in Irving Place, this city, than he communicated his deep interest in a cordial and sincere letter to Mr. Christians.

In this letter Mr. Dippel says he feels convinced that under Mr. Christians's artistic direction the German stage in New York will again reach a status at which its friends will experience genuine pleasure and his "colleagues of the other faculty" shall feel proud. Realizing, as he does, how immeasurably difficult it is to reconcile, here in America, commercial with art interests, he proffers his support so as to strengthen the new director's hands. To this end Mr. Dippel promises to make a production of The Fledermaus, with the very best of its forces at the Metropolitan Opera House, some time in October of this year, the proceeds of which to be turned over to Mr. Christians as an emergency fund for support of the theater.

Mr. Christians was rejoiced at the generous offer and responded in grateful and appreciative spirit, expressing his delight at the generous offer, which he, of course, accepted.

A letter in like spirit was received from Mr. Goritz, the famous Metropolitan baritone, in which he offers his services if desired.

From the Imperial headquarters in Wiesbaden, Germany, where he is sojourning at present with the German Imperial couple, Director-General of the Royal Drama, Count Haeisen-Haeseler, addressed the following cable dispatch to Director Christians:

"Director Christians, Irving Place Theater, New York:
Sincerest and best wishes and greetings.
Yours,
"HAEISEN."

DECISION AGAINST LIEBLERS

The suit brought against Lee Shubert by Theodor Liebler and George C. Tyler, of the Liebler Company, for an accounting of the profits that have accrued from the production of The Bluebird, was dismissed by Justice Biful, in Special Term, Part VI, of the Supreme Court of New York, upon its merits.

TYSON AGENCY CHANGES HANDS

The Tyson Ticket Agency, which controls practically all the most important New York hotel theater ticket privileges, has passed into the hands of Messrs. Fallon and Quinn. A new system, it is said, will go into effect in the conduct of the affairs of the concern.

"UNWRITTEN LAW" HIS PLEA

James Devlin, the vaudeville actor, who shot patrolman James Considine at Cliffside, N. J., who has since died, is in the Hackensack jail charged with murder. He will plead the unwritten law. His wife is held as a witness in default of \$2,500 bail. It is the general opinion in Cliffside that there will be no active prosecution against Devlin, as Considine was drunk and walking home with Mrs. Devlin and her girl cousin, when he was supposed to be on duty.

NEW SHAW PLAY COMING HERE

Androdes and the Lion, George Bernard Shaw's latest play, which will be produced in London next September by Granville Barker, is to be brought to New York after its London run.

NEW DEVICE FOR SHUBERT THEATERS

The Kinopastikon moving picture device is to be installed in one of the Shubert theaters next season. It does away with the screen and gives the impression of players on a full stage.

OLD PLAY DAYS

No. 4

If you read the articles in the last issue of THE MIRROR you will remember the little story about how "Dick" Hooley turned down Manager John Allen when the latter was on the point of entering Hooley's theater in Chicago.

John Allen was manager of the Adelphi, the house of comic opera and variety in the fire-scarred city now known to those who do not recognize its importance as the Windy City. Allen was the manager who played attractions in Memphis, Nashville and other Southern cities in Civil-War times, when such cities were occupied by Federal troops. One could pick out John Allen in the dark. His personality was unique. He was the sort of manager that sold tickets from the box and then hurried back to a dressing room and made up for any character that was needed to fill the cast.

He is the one manager, so far as is known, who took Phil Sheridan on the stage and introduced the "talent," and explained to the hero of Winchester the mechanism of the mystic realm. He was a born gambler in theatrical management. He made a contract with the Kiraifys when he hadn't enough to buy a round steak, and when he hadn't a glimmer of the way he was coming out. But he always arrived at the last second.

When he took over the Adelphi, that house had as many creditors as the billboards had had play posters. Without an engagement in sight, he announced the "opening by John Allen" a week ahead. When the opening night came the big house was packed. The treasurer said there was more paper in his cubby than cash. The bill was variety from top to bottom, and included every professional in the city who had been out of business. Before the week was over the Adelphi was "turning 'em away." In the second week of John Allen's management the Adelphi had a spectacular attraction that made the other houses look as if they had wrestled with an epidemic.

Like all gamblers, he failed to win "many a time and oft." Dazzled by a sudden success he overlooked future uncertainties. After weeks of Evangeline, then in the flower of its vigor, the Adelphi was forced to close its doors "indefinitely"—that is, until John Allen could round up something with which to open, for he had forgotten. In his triumph hour, to provide for some other bird after the one that had left the golden egg in Allen's box office had gone to other nests.

The finale of Allen's managerial career culminated in "a grand testimonial benefit" to him and the Adelphi players, "tendered by his honor, the mayor," and other notables.

This "testimonial" was engineered by John Allen, his stage manager, Val Love, Allen's father-in-law, a wandering evangelist, and the critics. The big act of the bill was "constructed" by Val Love, and one of the incidents called for a chase, by mounted hunters, accompanied by a pack of hounds, of "a park of deer." The quoted words were conspicuous on the bills. The clientele of the Adelphi did not understand the phrase, but John Allen explained that it meant a loan of deer from Lincoln Park, "kindly furnished by his honor, the mayor, for the occasion."

The benefit occurred Sunday night. "Packed from pit to dome" was a meaningless sentence compared with the Adelphi crush. After a string of specialties came the chase act of Love's. The "park of deer"—two frightened fawns—was shoved from r.e. by the stage hands. The "park" walked deliberately to the center of the stage, stood and gazed. The augmented orchestra turned on a flood of sound in which harmony was distanced. The big "cello"—the doghouse—"attracted the

"park of deer." The twin fawns ambled in the direction of the "cellist and looked down upon him in frightened wonder. The 'celist ceased to perform, and lifted the big fiddle for a screen. He was too late. The deer leaped upon him. The other members of the orchestra went to the 'celist's rescue. The house was in an uproar. Somebody opened the door through which the orchestra came to its place, and the "park of deer" disappeared. Nevertheless, the mounted hunters, preceded by a gang of mongrels, raced across the stage, and the curtain went down. Encore, in which Manager Allen appeared and announced that the programme would close with "Auld Lang Syne," in which Samuel Vernon Steele, dramatic critic of the Times, noted as a local tenor, would lead, and in which the entire company would "come in on the chorus," after which, the long meter doxology, and a benediction by Manager Allen's father-in-law. The audience was requested to sing the doxology with the Rev. Dr. Thompson.

Before "these proceedings," however, Manager Allen was presented with a massive gold "chronometer" and a three-foot chain. Manager Allen had suggested this to his corps of helpers who worked up the benefit, and when the necessary amount had been subscribed, Manager Allen selected the timepieces and "rope" and dictated the engraving on the case.

The singing occurred as arranged, and the only benediction that ever closed a theatrical entertainment took place. No accounting of the receipts of that night was ever made. After a pro-rata divide with the talent, John Allen gave a dinner to the company and the press, and his departure from Chicago a few days later was at the "expense of numerous friends."

FRANK H. BROOKS.



AMUSEMENTS the COUNTRY OVER



ALABAMA.

MONTGOMERY.—EMPIRE: Week of May 19: John Barry, McAlamy Brothers, the Turpin, Musical Alvin, Billy Kinchaid, Rice and Franklin week 19: excellent. The Six Sisters, headliners, very good: capacity business.

CALIFORNIA.

OAKLAND.—LIBERTY: Franklyn Underwood and Frances Blount, assisted by Blount's Players, presented The Million May 18-25: performance and attendance very good. —COLUMBIA: Dillon and King in A Round of Pincushions 18-24: fair performance, to satisfactory attendance. —ORPHEUM: Fine bill 18-24: headed by Lydia Barry and Julius Street and co.; good headliners: usual attendance. —FANTASMA: Programmes and attendance very satisfactory.

MODESTO.—MODESTO: Vandeville and moving pictures with the performing bear (John L. Sullivan) headlined May 17, 18: good business. —LIBERTY: Vandeville and pictures 17, 18: good business. —DICK WILSON co. in The Girls 22 to a good-sized audience. —DREAMLAND and STAR: Moving pictures.

COLORADO.

COLORADO SPRINGS.—OPERA HOUSE: Dark May 20. —BURNS: Eugene Yare, violinist, 22: pleasant good business. Burns Stock co. 9. —EMPIRE: S. and O. 21-23 and 29-30: fair attraction.

FLORIDA.

JACKSONVILLE.—DUVAL: The Collins Girls May 18-24: fair bill and business. The Duke of Durkin 18-24: fair bill and business. Pet of the Paddock 1-4. —OSTRICH FARM: Fox and Mack Musical Comedy co. and Fred Owens 18-24: fair attendance. Wallie Brooks and four other members of the Elram at the Cabaret co. new singing at the Duval, were so late delayed on an automobile trip 24, that it was necessary to dismiss the audience at the evening performance.

GEORGIA.

ATHENS.—COLONIAL: The John Lawrence Players closed a season's engagement May 24, after presenting The Virginian to good business: the co. has given entire satisfaction, and have booked a long engagement for the coming season. The Lumley-Secord co. opened 24, presenting Divorce to fair business, and pleasing the audience: engagement for two weeks.

MACON.—GRAND: Wilbur Fanny Peiba, headlined: Kismet and Yon, scored: Billy K. Wells, heavy hit: Eldora and co. strong and pleasing, week May 18-24. Pictures and splendid music at the Palace. Musical comedies at the Majestic. Pictures and music at the Lyric.

IDAHO.

WATERLOO.—WATERLOO: Corral Stock co. May 12—Indefinite. Plays presented: A Man of Mystery, The Builder of Bridges, Mo and My Gal: business very satisfactory. —CRYSTAL: The Artist's Great Madonnas (Whitlock special) 24: played to capacity. —ODEON: Latest addition to moving pictures here: Licensed film used. Wortham and Allen's Carnival co. week 18-24. The Senators of St. Mary's High School gave The Merchant of Venice as the class play 23. —ELECTRIC PARK: Opened 9. Herbert Parker will again act as manager for the Traciton Co. James Bachford, treasurer: Fred Robinson, tickets: Fred Vorhees, outside tickets: R. E. Peterson, chief of concessions: Arch Webb and band will furnish the outside music, and J. Galbra will have the orchestra. Everything has been newly painted, and a new thriller has been added. The Squares, at a cost of \$5,000.

BOISE.—PINNEY: Madame Nezhmova May 21: packed house and scored a big hit. Prochies 23, 24, with Saturday matinee: pleased, fair business. Seils-Photo Circus 24.

INDIANA.

CRAWFORDSVILLE.—MUSIC HALL: Pictures May 18-22: pleased good audience. Dark 23-24. —PRINCESS: Moving pictures 20-23: excellent audience seemed satisfied. —JOY: Photoplays 18-24: pleased good business. —THEATRIUM: Moving pictures 18-24: splendid bill, to S. O. house.

ANGOLA.—CROKTON OPERA HOUSE: May Festival (local) May 14, 15: pleased two good houses. Gentry Brothers' Dog and Pony Show 23.

ILLINOIS.

CHAMPAIGN.—WALKER OPERA HOUSE: Halton-Powell co. in Hesperock Henry May 23-24: drew three capacity houses daily. Vandeville 26-28. Joseph R. Howard and Mabel McLean in Just to Entertain, Allen and Neilson, Mellyar and Hamilton, and Santoni. A

Stabhorn Cinderella 29-31. House closed 31, after very successful season: after two weeks for repair will open with stock for Summer with Wilfred St. Clair co. C. F. Hamilton, principal owner of house, is here from Los Angeles, where he now resides. —VANDERBILT: The Strength of Man. —GIRL BY IN MEXICO, and into the North. —LYRIC: Pathé Weekly. A Splendid Scapartee. When the Right Man Comes Along. The Stepmother. Pedro's treachery, and others. Both picture houses showing excellent films to large crowds. —PACIFIC: The Grand played week 19 (under canvas) at Farmer City.

URBANA.—ILLINOIS: House dark week May 19. Concert 27 by Cohen Family of Urbana. Sol Cohen was for a year violinist with Cincinnati Symphony Orchestra. —UNIVERSITY AUDITORIUM: Feeding of the Three Kings 24: excellent production by Bank and Naible Club, composed of students. Osborn Players in Iphigenia in Tauris 25. Illinois Union Dramatic Club held initiation and banquet 26, and elected A. L. Wagner manager of conducting for next university year. —VANDERBILT: Excellent films and large business. J. E. Williams, of Walworth, Wis. is interested in new film show at Mincek.

EAST ST. LOUIS.—AVENUE: Vandeville May 23-25: very good bill and co. headed by Doris and Elaine, Joe Boland, Al Star Fox, the clever Chinese, Dorothy Adams, the cabaret vocalist: Valde Trio and co. —MALL: Pictures to fine business. —LYRIC: High-class motion pictures to full houses. —HOME OIR-OLE: Pictures to fair business. —HOME AIR-ODON: Pictures to crowded. —ODEON: High-class films to small audience.

DANVILLE.—LYRIC: Vandeville May 19-21. Gordon and Murphy, failed to please: Marshall and Trebble, Billy Halligan and Dama Sykes, and Harry Dio's Circus pleased. A Stubbins Cinderella 22-24: excellent performance: fair business. —GOLDEN: Talking motion pictures 19-24.

AURORA.—FOX: Vandeville. The Acme Four, Reed's Acrobatic Bull Terriers, Sprague and McNeese, Cora Shannon and co. in We Want Our Rights, Ferguson and Northman May 23-25. The Girl from Dublin (shaded) 25-28: good bill and business. Good Morning, June, 28-31.

DIXON.—OPERA: Attractive vandeville and pleasing motion pictures to good business May 22-25. —FAMILY: Excellent vandeville and talking motion pictures to good business 22-25. —PRINCESS: Pleasing motion pictures to good business 22-25.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE: The Blindness of Virtue to light business May 21: splendid attraction in every detail: excellent work by Willie Hall and Martha Boucher was supplemented by a good cast that included Thomas A. Swift, Harry Manser, Elsie Kelly, Lora Brackbill, and Lelia Montague. She Stoops to Conquer (local) 27. The Osborn Players in Taming of the Shrew 9. Stage-Manager Kichalls, of the Metropolitan, has commenced the erection of a new house. The West Streets U. C. Co. billed here for the 23d, failed to fill the date for some unknown reason. —GRINNELL: HERRICK CHAPEL: Annual May Festival by Theodore Thomas's Orchestra. Frederick A. Stock, conductor: Grinnell Orchestra, and Oratorio Society. George L. Pierce, conductor, and soloists May 19, 20: delighted large audience.

KANSAS.

FORT SCOTT.—AIRDOME: The Wolford Stock co. opened Summer season May 19 to good business. The Power of Gold. The Suffragette, Dora Thorne, Lady Isabella, and The Power of the Press were given. The co. opened rather weak, but has been strengthened by the addition of several new people. The Piater Players 23 for one week.

EMPORIA.—WHITLEY OPERA HOUSE: The management of the Whitley has lately signed a contract with the Sam S. Shubert Amusement Co. of New York for business for the next five years, and it is hoped Emporia may again set on the theatrical map.

INDEPENDENCE.—AIRDOME: Lawrence Deming co. May 18-24: pleased good business. Clint and Bonnie Robins 25-31: pleased good business.

HUTCHINSON.—HOME: Orville Harrold May 27. Dark after until further notice.

KENTUCKY.

LEXINGTON.—OPERA HOUSE: Closed for the season.

MAINE.

BATH.—NEW COLUMBIA: This house which was the old Columbia was opened to the public May 20, having been closed for several years, caused by fire. The house has all new equipment, has been repainted, and other changes have been made in the interior. F. H. Burt is the lessee and manager. Photoplays and first-class vandeville will be put on. The house opened with the pictures, vandeville, and orchestra were excellent. Brunswick Dramatic Club in Cousin Kate and their twelve-piece orchestra 23. —DREAMLAND: Edison Talking Pictures, Morgan and Chester, and Huxley and De Long 19-24 (except 23): excellent to large house. Arm of the Law 25: fair co. and house. This house opened Summer season 28 with Edison Talking Pictures and John West and co. The interior and exterior of this house has been repainted and the lighting system changed.

BRUNSWICK.—CUMBERLAND: Brunswick Dramatic Club presented Cousin Kate May 20: same being open to members only: it was an excellent production. Raymon Blanchard Concert co. 23: finest concert ever heard here: deserved a larger house. Ina George and photoplays 26-31. —FANTASY: Billy and co. and photoplays 18-24, and photoplays 19-24: one, to large house. Miller and Russell and photoplays 26-31.

MASSACHUSETTS.

HAYVERHILL.—COLONIAL: Tabber and Lee instrumental music, songs and dancing, and offering: Alice Farrell, violin selections: songs and dances, high-class entertainers, and photoplays May 20-31. —ORPHEUM: Mayor Stock on presenting an elaborate production of Wagner's The Easten Way 20-31. Valerie Valaire scoring successfully in the role of Laura Marzack: Margaret Meador's portrayal of the Sinclair left nothing to be desired. —MAJESTIC: A bill of film pictures excellent by name. —OXY NICKEL: Moving pictures and songs. The manager has just received a beautiful Shand play and will be presented to the most popular boy or girl attending the matinee performance.

BROCKTON.—CITY: Walter H. Bedell and co., Ida Parks, Frank McDonald, Gold and Lawrence, the Venetian Four, Molly Wood Stanford, Irving Fony Circus, and the pictures May 25-31: pleased capacity house. —ORPHEUM: Allan Delmaine and co. Grandy and Lema, Billy Shirley, Dan J. Harrington, Hughes Brothers, Genevieve Johnson, Jack and Mabel Price, and the pictures 26-31: good bill: full house.

GLOUCESTER.—GLOUCESTER: The Lindsay Morrison co. in Facing the Music May 25-31: highly pleased audience. Mayors, Barrett and Hayden were especially good with an excellent supporting co. The Buttery on the Wheel 2-7.

MICHIGAN.

COLDWATER.—TIBBETS: William G. Vance in A Modern Devil May 21: satisfactory performance. Feature motion picture, Convict Life in the Ohio Penitentiary, 24 to fair returns. Lankum Brothers, Lyric Players 26-31: excellent in The Girl and the Bandit.

CALUMET.—THEATRE: Blanche Bates May 21 in The Witness for the Defense: big business: co. excellent: entire satisfaction. Prince of Pilsen 23.

MINNESOTA.

WINONA.—OPERA HOUSE: Dark May 27.

MISSOURI.

JEFFERSON CITY.—JEFFERSON: Vandeville and pictures May 18-24. First half: Hicks and Seymour, cats. Last half: The Clap-tones, good: to good business. —GEM: Vandeville and pictures 18-24. First half: Prince and Devere, good. Last half: Twin City Trio, fair: to good business. —STAR: Motion pictures to S. O. O. All picture shows were very day, 23, for benefit of St. Mary's Hospital, of this city.

HANNIBAL.—PARK: The Mortimer Players in repertoire May 18-24: fair co. and business. Plays: Slave of the Orient, Paying the Price, The Three Friends, The Earl and the Girl, Paid in Full, New Star and the Mosaic had good crowds with attractive bills and pictures week 18-24.

ST. JOSEPH.—AIRDOME: The Foster and Welsh Associate Players opened Summer season May 24: the co. is an excellent one, and the opening production, William, 24-31 was most favorably received by good business.

NEBRASKA.

LINCOLN.—OLIVER: Wrestling programme May 22. —ORPHEUM: Kelly and Wentworth, Adair and Adair, and the usual changes of pictures 18-21: but, owing to the death of Miss Kelly's father in St. Joseph, Mo., Kelly and Wentworth closed after the first evening performance 19. Their place was taken by Gus Hays, a local xylophone soloist, and a local quartette, the Arion Comedy Four. R. J. Carpenter's School Days was on the boards 22-24: S. R. O. Janet Priest in A Knight for a Day 25-27. —LYRIC: The Adams family, Cal Star art, and pictures 19-21. Royal Italian Four, John New, and pictures 22-24: capacity. —CAPITAL BEACH: Grand oceaning 25: special attractions. F. D. Rager, manager: L. M. Garman, amusement manager.

NEW HAMPSHIRE.

MANCHESTER.—PARK: Kine-Lorch Players in The Girl in the Taxi May 18-24: pleased capacity. —AUDITORIUM: Ben Harney and co. in refined blackface plays and singing offering: Joe Flynn, Russell Trio, hat artist, and photoplays 18-21. —LYRIC: The Adams family, Cal Star art, and pictures 19-21. Royal Italian Four, John New, and pictures 22-24: capacity. —CAPITAL BEACH: Grand oceaning 25: special attractions. F. D. Rager, manager: L. M. Garman, amusement manager.

DOVER.—ORPHEUM: Five Romeros, Rose Malloy, Rita and Paul, and pictures May 18-24: one of the strongest bills yet offered by this house: pleased capacity business. —LYRIC: Cremonese and co., Jim Bordman, Harrington Reynolds and Goldie Moore, Landon and Morris, and picture pictures 18-24: delighted capacity. —STAR: Jack Connolly, Bert Burnings, and excellent pictures: good business: pleased. Signor Hauille's Circus 25: pleased good business.

NEW YORK.

ELMIRA.—ROBICK'S: The sixteenth opera season at this house opened with the Berick's Opera co. in The Mayor of Tokio May 26-31: capacity business. Walter Catlett, the popular comedian of last season, was warmly welcomed back and scored a capacity hit as Marcus Kilder: Margaret Richer, the new prima donna won instant favor as Olofo San: Henry Oots was a clever Julian Lincoln, and Nina Bates a captivating Hetty Lincoln. Grace Ellsworth as Madame Witte and Edna Morris as Betty Belmonte delighted capacity. —LYRIC: Within the Law 22: capacity: delighted. David Warfield in The Return of Peter Grimm closed regular season 24: capacity: strong production. Pictures through the Summer. —MAJESTIC: Percy Chippman and Lela Blonde typewriters, Dudy and May, Walter Brower, and Carlton Myers 26-28: large houses: pleased. —MAJESTIC: Mandelstohn

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Four and Case and Rogers 26-28; good bill and business.—**FAMILY:** Pictures 26-31; good.

BINGHAMTON.—STONE: David Wardell in the Return of Peter Grimm delighted a capacity audience May 23. To the already enormous play, (which was added at intervals by the appearance of a good-sized cast) to one of the house. An excellent line-up of the following Keith acts 26-28: William J. Donley and co. in The Lavin Parry, Hodge and Lowell, Everett and Merrill, Hall and O'Neil and two new pictures; three R. O. daily.—**ARMORY:** The Stainach Players week 26 in The Man on the Box; good business in the role for this superior co. of artists.

GLYMESVILLE.—DARLING: Vanderville and pictures May 23-24. Kalamazoo, Leighton, Kestle, Rose, Jennette Lewis and Jack Gardner, and Heilmann's Bears. Five Old Soldier Boys, Isabelle Gray and co., George Hopkins, and Miss Helen and co. 26-28; crowded houses; pleasing performance.—**MANAGER:** Galt, of the Darling, has adopted a new policy at his house presenting four vaudeville acts and three pictures, changed Mondays and Thursdays. The house is playing to capacity business at all performances.

SCHENECTADY.—MOHAWK: Farewell week of the Getham Producing co.'s last and successful engagement at this popular playhouse, May 26-31. Three of the co.'s biggest successes were repeated the last week. Mother, Charley's Aunt, and The Wizard of the Cabbage Patch constituting the trio. The co., which has been under the capable management of George Ford, is scheduled to return early in the Fall. The co., which broke all stock records here opening at Grand Opera House, Troy, N. Y., 5-7 for a four week engagement.

SYRACUSE.—WETTING: Over Night May 26-31; crowded large houses and was well performed. Hugh Belcher, Harrison Ford, Forrest Orr, Cecil Kern, Mary Sullivan and Frances Murdoch were handsomely cast.—**EMPIRE:** The Squaw Man 26-31; attractive well. Ralph Kallard was popular in the title part. Lynn H. Hammond was realistic as the Indian, and Rebecca Midway, T. K. Hutchinson, and W. H. Pringle scored.

NEWBURGH.—ACADEMY OF MUSIC: The whirl of Mirth and Kinesmacolor motion pictures May 26-31; good business; pleasing performance. Alice Lloyd in The Home Maid 26-31.—**COHEN'S:** George O. Leonard and co., Mack and Moran, Harry and Williams, Mollie Bowler, Fourteen Boys in Blue 26-31; crowded houses; pleasing performance. Manager Fred M. Taylor has arranged to have the Kinesmacolor motion pictures for summer months.

GLENS FALLS.—EMPIRE: The Halkings, Thomas and Emma, Groling Players, Night in a Girls' College (fourteen people), Fitch B. Cooper, Clark and Lewis, the Great Reno, and pictures May 26-31; good bill; capacity business.—**FAIR:** Revolving Volleys, Hughes and co., Lawrence, Bluff and Lawrence, John Willis and co. (twelve people) and Kinesmacolor pictures 26-31; good bill; capacity business.

NIAGARA FALLS.—INTERNATIONAL: The Seven Sisters, by the International Players; one of the best shows ever given by this very competent stock co.; large houses.—**CATACT:** Continues excellent moving pictures and vaudeville to large houses.

NEWARK.—OPERA HOUSE: The Tird Degree May 14; good co.; pleased fair business. Phil Haber Stock co. week of 19 pleased satisfactory business; moving pictures and pictures every Saturday night continue to draw crowded houses.

LYONS.—MEMORIAL: Simple Simon co. May 19-24 closed week to good business. Imperial Minstrelia (local) 26; fine performance to good business.

HEKIMER.—GRAND OPERA HOUSE: Dark May 27.

OHIO.

WARREN.—OPERA HOUSE: Vanderville and photographs have taken the place of the regular theatrical bills, and will continue throughout the summer. The annual May Festival given May 16 by the local High School, under the direction of Professor Ashby, was a success in every detail. The local L. O. O. were pleased with the result of the Carnival week which closed 24.

SPRINGFIELD.—FAIRBANKS: A Broken Seal May 26-31; very satisfactory presentation to good patronage.

OKLAHOMA.

MALESTER.—STAR AIRDOME: Dark May 19 and week. Whitaker Stock 26 and week. Bush Stock 2-7. Bowman Stock 9-14. Mortimer Players 15-21. Austin Musical Comedy co. 22-28.—**MAJESTIC:** First run pictures. The Road to Rome and the business.—**LIBERTY:** Motion pictures; enjoys good business.—**VICTOR:** Motion pictures to capacity business.—**FORUM:** Motion pictures to fair business.

PENNSYLVANIA.

READING.—HIPPODROME: The Calamity Players in the Spectator to very large audiences May 26-31, with daily matinees. Without exception, this clever company has had the most successful stock engagement ever played by a similar organization in this city. This was the fourth week of the season at this playhouse, in which The Tird Degree, A Woman's Way and The Girl of the Golden West were played to large and thoroughly appreciative audiences. The co. will remain during the entire summer and, judging from the success so far achieved, the stay will be a memorable one, financially and artistically. A feature of Friday night performances is a cabaret show, following the regular bill, and directed in by members of the cast and local vaudeville talent. Tuesday matinees are devoted to High School students, who mingle with the performers at the conclusion of the show.—**EMPIRE:** Contrary to their original plans, Messrs. Wilmer and Vincent have kept their theater open several weeks longer and continue to draw large houses. Society nights are the rule at the Friday evening performances and are considered the best of the city's vaudeville, together with extra acts by the regulars on the bill. Manager Addison has scored greatly by his originality in introducing seven pictures of local people staged at different locations in the city. R. Veterans and Gettysburg Night 26, with special addresses and tableaux illustrative of the anniversary of Civil War times. The third and last circus to appear in this city this season, the Harnbeck and Wallace show, opens May 25.

SCRANTON.—POLI: The Man from Home, by the stock players, week of May 25, to excellent business. Alfred Swenson as Daniel Voorhees has fixed himself firmly in the good graces of the local patrons. Lillian Bayer as Ethel Granger and Emma May all that could be desired. Miss Bayville as Lady Grange merits special mention. C. Paulsen (who came here from Wilkes-Barre, Pa., for this play only) in-

vested the part with much dignity. All the other parts were well sustained. The mounting and staging were unusually good. The Country Boy 2-7. Ernest Lynch, who for fifteen years has been in the employ of the New circuit as manager, will succeed Thomas F. Gibbons as manager of the Lyceum here. He comes from Erie, Pa. Previous to that he managed the "Theatrical Trust" in Syracuse and other spots. He was in the Lyceum, was in the leader of the orchestra at the Lyceum, gave a concert with his orchestra and band 21 to packed house. He was assisted by Chris Schenck, leader of the orchestra of the Poli, as solo violinist, and Frank J. Evans as vocalist.

LANCASTER.—FULTON: Arvins's Players May 26-31 (except 30) in Get-Rich-Quick Wallford; pleased large audiences. George Arvine, Edwin Forberg, Frank Jones, and Adra Alsace were particularly good in leading parts. In the evening, the Lyceum, was in the leader of the orchestra at the Lyceum, gave a concert with his orchestra and band 21 to packed house. He was assisted by Chris Schenck, leader of the orchestra of the Poli, as solo violinist, and Frank J. Evans as vocalist.

WILLIAMSPORT.—Looming: Dandy Dick (local) May 26; large and pleased audience. Lawrence Shalom made a hit by his clever acting. David Wardell in The Return of Peter Grimm 26; capacity of houses; enthusiastic audience. Mr. Wardell had several recalls. His strong co. came in for a share of honors. His closes a satisfactory season. Next season opens Sept. 1 with Myrtle-Harder Stock co. for one week. Moving pictures at the Orpheum, Hippodrome, City, Lyric, and Grand to big and appreciative audiences; four and five times at each entertainment.

WARREN.—HAROLD: The Man La Porte co. May 19-31; pleased stock-sized houses. Plays: Just Plain Mary, Dorothy Vernon of Haddon Hall, The Open Window, The Great White Trail, The Heart of a Hero, The White Sister, Miss Petticoat, and The Girl from Out Yonder.

EASTON.—OPERA HOUSE: Vanderville and moving pictures May 19-24; good business.—**ISLAND PARK:** Opened season 24; large crowds present.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE: Malley-Denison co. in The Eastest Way May 26-31; S. R. O. business. Next week, Charles's Aunt.—**COLOMBIA:** Holmes and Burdett, Miss Arbman, Frankla Brothers, Girly Girls, with Brown and Small, Parise, Brown and Brown 26-31.—**BIJOU:** A good list of independents, featuring Tivris 26-31. John Hagen, the new lease of the Opera House, began his personal management. Billie J. Holman, who has been manager for Cahn and Orose the last four years, severed his connection on that date.

TENNESSEE.

BRISTOL.—COLUMBIA: Vanderville May 26-31, including Payne and Lee, Eldora and co., Richard Hamlin, Gale Stewart, Jack and Bill and Pawanee Bill's Wild West Shows 5.

TEXAS.

DALLAS.—OPERA HOUSE: Dark May 27. Beyond the Grave, Billie Holman, and co.—**GYRUS PARK:** Frank North co. in Tennessee's Partner May 26; fair; good business.—**GARDEN:** Week 26 Summer Girl Musical Comedy co., six teen people, direct from St. Louis and Gruber and Kew in Housatonic, the Philadelphia line and co. in A Bell Boy for a Day.—**BUSH TEMPLE CONCERT HALL:** Miss Bama Bishop presented Jennie Bailey, soprano, assisted by Eugene Oliver, pianist, 27. Miss Hobson, violinist; Miss Grumpe, pianist. In an Evening of Carl Yuth's Compositions, 30.—**HIPPODROME WASHINGTON:** and **QUEEN:** pleasing R. R. O.—**MAJESTIC:** Tabloid, I Should Worry week 26; fair; very good business.—**OLIVE CASINO:** Winchel Smith's American comedy The Fortune Hunter week 26, as the opening offering, and with a highly capable co., headed by Laura Nelson, Hall, into star of everywoman and Boy Roland, favorite here. E. V. Richards, Jr., formerly manager Queen Theater, has resigned his position and will have the management of Banner Theater circuit at Shreveport. La. Fantasy circuit vaudeville are closing contracts to come into Texas and will play week engagements at El Paso, San Antonio, Houston, Galveston, Waco, Ft. Worth, and Dallas, then onward. C. C. Doyle and J. P. Pinnick, of Dallas, are hurrying on opening an opera house in Waco, Tex. It is understood that some of the money will be furnished by Dallas investors.

LULING.—AUDITORIUM: The School of Expression directed by Nora Eckels, a student of the Leland Powers's School of Expression, of Boston, presented the theatrical comedy, Captain Rocket, evening of May 23. One of the best amateur comedies ever presented by local talent. The title role, Captain Rocket, was filled by M. H. Dowell. Other favorites were: Ruth Mackay as Clarice, Miss Walker as Mrs. Golder, Percy Walker, Lark Taylor, and Cora Wilson made hits.

EL PASO.—CRAWFORD: Moving pictures; drawing fair houses.—**AIRDOME:** Albright Musical Comedy co. week May 18 in College Girls to good houses. Manager Howard Fox, of the El Paso, is booking some strong attractions for the coming season. Roof-Garden Hotel Paso del Norte opened June 1. Moving pictures and an eight-piece orchestra will furnish entertainment.

VERMONT.

BRATTLEBORO.—AUDITORIUM: Quincy Adams Sawyer co. May 23, matinee and evening; business light. Minnow and Dockstader closed the season with good house 1.

WISCONSIN.

BELOIT.—ORPHEUM: Kempton Comedy co. in A Woman's Honor May 26-31; turned away 300 opening night.—**GRAND:** Vanderville and moving pictures, Trilix Taylor and Russel Brothers, R. Moore 26-31; capacity. At the STAN LYRIC, and DIXIE moving pictures to capacity.

LA CROIXE.—LA CROIXE: The Prince of Pilsen May 23; good house; pleased.

CANADA.

ST. JOHN, N. B.—OPERA HOUSE: Ralphy's African Hunt Pictures May 26-31; well received.—**TONY HAY:** Tabloid Dramatic co. in The Moonlight Trail 2-4. Mistaken identity 5-7.

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BRIEF OF LATE REPORTS

California. Fresno, Barton: Fine Feathers, with all-star cast, May 10; S. R. O. Alaska-Siberia Pictures 11-14 (motion). The Red Widow with Raymond Hitchcock, 23. Franchise Street 2.
Georgia. Dublin, Amuse: Y. C. Alley Vaudeville co. May 22. Crystal Palace: Pictures and vaudeville. New Opera House now nearing completion opens about July 7. Upon opening manager will give prime for best name.
Indiana. Richmond, Margaret (5 cents): James K. Hackett in Famous Players film, The Prisoner of Zenda May 24.—Rochester, Academy of Music: Dark 25. Kae-Gee: Vaudeville 19-24. Star: Moving pictures and vaudeville; closed 25.
Kansas. Olathe, Airdome: Opened May 19 with a packed house. The Gallin Stock co. in The Revelation.
Massachusetts. Malden, Auditorium: The Chicago Stock co. May 19-24 in Going Home. The Parish Priest, The Dairy Farm, and The Battle followed.
New York. Fort Plain: Arlington and Beckman's Orpheum Wild West May 21.
Ohio. East Liverpool, Ceramic: Henrietta Oros-

man in The Real Thing May 8, and also closed the season. James K. Hackett (motion pictures 29-34. Columbia: Motion pictures. American: Beardon's Orchestra and motion pictures. Rock Springs Park opens 30.

Texas. Dallas, Majestic: Closed vaudeville season May 20, and 20 out on musical tabloids. First offering, A School Worry, week 21. Jolly Wild in Over Night in Houston, week 21. Halpin in The Sunflower.—Gambler Springs, Under Canvas: Murphy's Comedians 19-20.

Wisconsin. Janesville, Myers's Grand: The Winnieboro Players May 19-20, presented The Barrier. The Man of the Hour, Sapho, Billy, The Return of Mrs. The Girl from Out Yonder, and Our New Minister.

Canada. Regina, Rank: Regina: Passers-By May 16-18. Max Block in The Sunn, Side of Broadway (matinee and night) 17. Orpheum Vaudeville 19, 20, including the Night Palace Girls, the Five Musical Germans, Norton and Nicholson, G. S. Melvin, Mike Berkin, Chief Canolican, and the Gert Trio. The Chimes of Normandy (Saskatoon and Regina) 21. The Regar Prices 23. The Time, the Place and the Girl 24. Rowland Photographs, with Amy Lawrence, in vocal numbers. Princess Photographs, with Jessie Bell, in vocal numbers.

HAMMERSTEIN SELLS LONDON HOUSE

Oscar Hammerstein has sold his London Opera House to E. A. V. Stanley, who is the chairman of the company which leased the theater last November. He is a grandson of the late Lord Taunton and a well-known sportsman. Mr. Stanley proclaims himself the sole owner of the big house now.

The building cost Mr. Hammerstein nearly \$150,000. Report had it, some months ago, that he had declined an offer of \$180,000.

JACOB ADLER TROUP ON TOUR

Jacob P. Adler, the most famous star of the Yiddish stage, will make his first Coast trip this year, starting May 29, in Boston, Mass., and playing the principal cities of the United States and Canada.

This will be Mr. Adler's first appearance in his plays in the Yiddish language west of Omaha. His company includes his wife, Sarah Adler; his daughter, Frances Adler; Joseph Schoengold, Mary Epstein, Samuel Tobias and others.

The tour is managed and directed by Edwin A. Reikin.

COSSIP

Charles Deland, an actor, residing at No. 157 West Forty-seventh Street, has filed a petition in bankruptcy with liabilities consisting of unsecured claims of \$1,148 and assets of \$15 cash and 1,000 shares of stock in the Altamira Mining Company of a par value of \$1,000 and actual value of nothing.

Adam Friend, manager of the Jack Lynn Stock company, which closed its season on May 10, at Willimantic, Conn., and Lucina B. Miller, a member of the same company, were married, in that city, on May 9.

Warner Oland has been engaged by Robert Campbell to play Robert Hilliard's part of the husband in Porter Emerson Browne's A Fool There Was, in its second tour of the Stair and Havlin theaters, which opens at Newark, N. J., Aug. 25.

Charles H. Sisson, manager of the Sampson Theater, Penn. Yan, and the Corning Opera House, Corning, N. Y., with headquarters at the former place, was in town last week and called at The Mirror office. Mr. Sisson attended the Eastern Managers' Association meeting at Philadelphia. He reports having had a fairly good season.

Florence Gerald has just returned to New York after a Spring season in The Little Millionaire and a few weeks with the Albion Stock at Providence, R. I.

Lucy Browning has joined the Roma Reads Players at the Grand, in Ottawa, Canada.

Eleanor Cleveland, leading lady at the Fox Lyric Theater at Bridgeport, Conn., has brought suit, in damages of \$10,000, for slander, against Harry L. Reichenbach, manager of the Plaza Theater.

Stella Chase-Ainsworth, after resting for six months in California, will return East for the coming season, but will visit some of the mountain resorts of the Coast before turning her face eastward in August. A stock engagement is under consideration.

Dave Seymour, after a successful season as manager of Dave Lewis, in the musical farce of Don't Lie To Your Wife, is at Mount Clemens for the Summer. The farce has gone on the tabloid circuit without the services of Mr. Lewis, who, by the way, will have a new vehicle, next year, with which to play the Stair and Havlin circuit.

Frital Scheff has sent Mayor Gaynor a life pass to see her in any performance in any theater anywhere she may be playing at any time. Inclosing the pass Miss Scheff sent a long letter in answer to one from him indorsing her "City Beautiful Association," which she is launching. Part of the war is on billboard advertising.

Joseph M. Gaites has signed a contract with Ada Reeve, the English comedienne, whereby she is to bring her entire company to America in Winnie Brooke. Widow, a musical play, in which she is said to have appeared more than a thousand times in England.

Among those who left last week for Europe are Mr. and Mrs. Joseph Brooks, Mr. and Mrs. William H. Crane, and Emma Trentini.

NEW THEATERS

The Empress Theater, Vernon, B. C., has been greatly improved and the stage enlarged with additional dressing rooms. A gallery has been constructed with a seating capacity for 200. The Empress plays road shows with pictures during the interim.

The Fantasia, in Seattle, have acquired a site, and are awaiting completion of plans and drawings, for a new theater to occupy the entire half block at Third Avenue and Union Street. The dimensions of the ground are 75 by 120 feet. The house will have a capacity of about 1,800. There will be sixteen boxes and twelve loges, the latter occupying the front of the gallery. The outlay will not be less than \$300,000. The theater will be devoted to vaudeville, and

is expected to require about eighteen months for completion.

Contract for the remodeling of the Grand Opera House at Greenville, Miss., has been let, and active work has begun on the dismantling of the entire interior. Steel construction has been contracted for, and a gallery will be added which will give, when completed, a seating capacity of 1,025. All modern improvements are being installed, and special attention is being given to the ventilation and safety of the building.

The policy of the house will be to show one legitimate, high-grade attraction each week during the regular theatrical season, all other nights being given over to feature pictures.

Klaw and Erlanger made a contract with Charles W. Sommers of Cleveland, Ohio, on May 19, which means the erection of a hippodrome in Milwaukee. The house will be built on the site of the Plankinton Hotel, which has been leased for twenty years, and is to have a seating capacity of 5,500. The main entrance is to be on Grand Avenue, the principal street in Milwaukee. The house will be 55 feet wide and 120 feet deep.

The French Theater Company (Inc.), of which A. Baldwin Sloane is in charge, contemplates the erection of a French theater, probably three stories in height, somewhere in the central theater district, site for which has not yet been selected. It is understood that tentative sketches have been submitted, but the selection of an architect has not been made.

DEATH RECORD

HENRY RANNEY, who was known as Harry Ranney for thirty-five years on the vaudeville stage, and was manager of the Quaker City Quartette, died on May 18, at his home, 2735 Avenue D, Brooklyn, his forty-second year. He was formerly connected with Dockstader's Minstrels. His wife, who was Jessie Stanton, survives him.

EMMA VALADON, the Yvette Guilbert of her day, following a breakdown after a tour at the age of seventy-six, in a village near Le Mans, France. She appeared under the name of Therese Valadon, and retired from the stage in 1891. Madame Valadon is greatly regretted by all for her kindly nature.

ALFONSO COZZA, a popular baritone, died May 15, in Naples, following a breakdown after a hard tour through the United States with the Chicago-Philadelphia Opera company in The Secrets of Suzanne, in which he sang the part of the butler.

WILLIAM H. THOMAS, formerly editor of the American Art Journal, and long a well-known figure in musical and art circles, died May 15, at Utica, N. Y., where he had resided for several years. He was born in this city in 1852, and, when a boy, began the study of music, quickly winning recognition as a violinist and pianist. He possessed a voice of rare quality and studied singing abroad. Mr. Thomas's wife was Clara E. Thomas, a noted pianist and teacher. For many years his home in this city was at 14 Livingston Place.

GEORGE THOMAS, proprietor of a prominent picture house in Lincoln, Neb., died in that city on May 17, after a long illness.

FRANK B. RICHARDS, sixty years old, a well-known newspaper man, died May 21, at the Casualty Hospital in Washington, D. C. He had been ill for a long time. His wife and one son, Frank B. Richards, Jr., survive. Mr. Richards was a native of New York city, where he entered the newspaper business in his youth. Mr. Richards was one of the men who covered the Spanish-American War for the Sun. He was well known not only in New York, but as manager of the old Duquesne Theater in Pittsburgh and as editor of the Oregonian in Portland, Ore., and later of the Grand Opera House in Chicago. He had worked for a decade on Washington newspapers.

MARY PETERS, one of the original fat women who appeared with the Barnum and Bailey Show for many years, died May 21, in Chicago. She weighed 350 pounds at the time of her death. There had been an operation, removing a tumor that weighed 140 pounds.

HARRISON DEL RUTH, the motion picture scenario writer and stage-manager, who was wounded when mistaken for a burglar by Jesse Jones, of 125 North Grand Avenue, died at the County Hospital, Los Angeles, two weeks ago.

Mrs. ELIZABETH LAMON, mother of Margaret Lamon, well known in grand opera, died of heart disease at St. Vincent's Hospital, Indianapolis, May 15.

BERTHA STARK, prominent in South Bend, Ind., musical circles, died at her home in that city, on May 15, following a surgical operation. She was leader of the Orpheum Orchestra. Miss Stark was born in Cleveland in 1878.

SAMUEL STRAUSS, father of Robert Strauss, a vaudeville actor, died at Chattanooga, Tenn., on May 10.

MAURICE EVANS, for the past two years manager of Frital Scheff, died suddenly on May 15, in his apartments at the Hotel Calvert, Baltimore, of acute indigestion. He was a brother of Mrs. Wilton Lackaye, and was born in Sedalia, Mo., forty-one years ago.

Mrs. LUKS ROBINSON, formerly of San Francisco, died on May 12 in Florence, Italy, where she has resided for many years. She was the mother of Mrs. George Talbot, Signora Trenti, and George Haver Robinson, a London actor.

IRA E. NEWHALL, for many years connected with Bennett-Moulton Companies as a manager, died at his home at Salem, Mass., Sunday, May 5. In the past five years Mr. Newhall had acted as a road manager for Monte Thomas, with such companies as The Man on the Box, The Roarers, and Avery Strong company.

Mrs. EDWARD WILLARD WATSON, wife of a physician and the daughter of Timothy Shay

Arthur, author of Ten Nights in a Barroom, and other books, died in Philadelphia, May 15. Mrs. Watson was the great-granddaughter of John Alden, whose portrait furnished the subject for Longfellow's famous poem. Besides her husband she is survived by three children by a former marriage. Dr. Alden Arthur Knipe, captain of the University of Pennsylvania football team in 1892; Mrs. Edward Childs Carpenter, and Carl Frederick Knipe.

ADELAIDE BRANDELET, a vaudeville singer, who died in New Richmond, Wis., on Sunday, May 10, was buried in Crown Hill Cemetery, Denver, three days later. Miss Brandelet was born in Denver, where, prior to becoming a stage career, she was a member of the choir of St. John's Cathedral. Her mother, Mrs. Amelia Brandelet, and two sisters survive her.

BARON FREDERIK KITIMURI, head of the famous family of acrobats, who came from Japan twenty-eight years ago and have since lived in this country, died at his home, 318 Malone Street, New York, where he had his family lived for the last sixteen years. He was sixty-one years old.

ROY GAGAN, owner of the "Joy mill" and the poodle dog booth of the Carnival Company, died in a hospital in Pittsburgh on May 22. He had left the show two days previous to their coming to Warren, O., while they were in New Kensington, Pa., slightly indisposed, but not seriously ill at that time. George Dorman and Sam Solomon, who are at the head of the company attended the funeral, which was held in Pittsburgh.

WILLIAM HARRIS died May 22, and was buried from his mother's home in Haverhill, Mass. He closed the season with Adelaide French in Madame X in April of this year.

SYLVAN R. STREMA, for many years identified with Sam B. and Lee Shubert in the theatrical business, died May 22 at Fort Washington, Pa., from heart disease. He was forty-eight years old. Mr. Stroma, whose home was at 200 West Ninetieth Street, never fully recovered from the injuries he suffered in an automobile accident on Long Island five months ago. He is survived by two sons.

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 BATES, BLANCH (Charles Frohman): Calgary, Alta., Can., 2-4; Edmonton 6-7; Vancouver, B. C., 10, 11; Nanaimo 12, Victoria 13, Tacoma, Wash., 14.
 BROTHERS OF VIRTUE (William Morris): Boston, Mass., April 28—Indefinite.
 BUCKE, BILLIE (Charles Frohman): New York City April 28—June 1.
 COBBURN PLAYERS: Iowa Falls, Ia., 2.
 COUNTY SHERRIFF (W. and Lambert): Yarmouth, N. S., Can., 8; Lunenburg 10; Bridgeville 11.
 DAMAGED GOODS: New York City April 14—Indefinite.
 DAW, JOHN (Charles Frohman): Minneapolis, Minn., 2-4; St. Paul 5-7.
 EVERYWOMAN (Henry W. Savage): Los Angeles, Cal., 1-14; San Francisco 15-17; Portland, Ore., 1-3.
 FINE FEATHERS (H. H. Frame): Portland, Ore., 1-3.
 GENTLEMAN FROM MO. 19 (Messrs. Shubert): Boston, Mass., May 10—Indefinite.
 GHOST BREAKER (Maurice Campbell): Chicago, Ill., May 10—Indefinite.
 HILLIARD, ROBERT (Klaw and Brierley): New York City Dec. 24—Indefinite.
 LITTLE LOST SISTER (Walter and Sherman): Chicago, Ill., 1-3.
 MARTIN MIND (Werba and Lonscher): New York City Feb. 17—Indefinite.
 MISSOURI GIRL (Eastern: Merle H. Norton): Newark, Wis., 2; Tomah, 6; Mauston 7; Neesham 8.
 MISSOURI GIRL (Western: Norton and Rith): Chicago, Ill., May 25—June 31.
 NARIMOVA, MME. (Charles Frohman): Tacoma, Wash., Portland, Ore., 5-7; San Francisco, Cal., 9-11.
 OLD HOMESTEAD (Frank Thompson): Boston, Mass., May 10—June 7.
 PHILLIPS, ALBERT, AND LEILA SHAW (Newland and Olford): Chicago, Ill., May 25—June 31.
 POOR LITTLE RICH GIRL (Arthur Hopkins): New York City Jan. 21—Indefinite.
 PRINCE OF THEATRE PLAYERS (Holbrook Blinn): New York City March 14—Indefinite.
 ROMANCE (Messrs. Shubert): New York City Feb. 10—Indefinite.
 SOUTHERN, E. H. AND JULIA MARLOWE (Messrs. Shubert): Providence, R. I., 2-7; Meriden, Conn., 8; Waterbury 10; New Haven 11-13.
 STARR, BOB (H. H. Harris, Inc.): Grand Forks, N. Dak., 4; Winnipeg, Man., Can., 5; Minneapolis, Minn., 9-11; St. Paul 12-14.
 STARR, FRANCES (David Belasco): Oakland, Cal., 5.
 TAYLOR, LAURETTIE (Olfert Morosco): New York City Dec. 30—Indefinite.
 UNWRITTEN LAW, THE: Chicago, Ill., May 25—June 15.
 WARFIELD, DAVID (David Belasco): Atlantic City, N. J., 2-7.
 WITHIN THE LAW (A. H. Woods): New York City Dec. 11—Indefinite.
 YEARS OF DISOBEDIENCE (David Belasco): New York City Dec. 25—Indefinite.

PERMANENT STOCK

ACADEMY (Newland and Olford): Washington, D. C., April 28—Indefinite.
 ACADEMY OF MUSIC: Richmond, Va., May 5—Indefinite.
 ACADEMY OF MUSIC (William Fox): New York City Dec. 2—Indefinite.
 ALDER, EDWARD P. (Albee): Providence, R. I., April 7—Indefinite.
 ALGER, SAN FRANCISCO, Cal.—Indefinite.
 AMERICAN THEATRE (James Wall): Philadelphia, Pa.—Indefinite.
 ARVINE'S PLAYERS (A. Trahern): Lancaster, Pa., March 8—Indefinite.
 AUBREY (D. Otto Himer): Fairmont, W. Va., May 25—Indefinite.
 BAKER (George L. Baker): Portland, Ore.—Indefinite.
 BAKER, LEE AND EDITH EVELYN (M. Bainbridge): Minneapolis and St. Paul, Minn., May 25—Indefinite.
 BALDWIN-MELVILLE: Buffalo, N. Y., April 25—Indefinite.
 BARNES PLAYERS: Oakland, Cal.—Indefinite.
 BENTLEY PLAYERS: Buffalo, N. Y., April 25—Indefinite.
 BONTELL PLAYERS: Toronto, Can., May 15—Indefinite.
 BROADWAY THEATRE (Daniel D. Scullen): Springfield, Mass., April 25—Indefinite.
 BULLER, RICHARD (A. G. Delamater): Columbus, O., April 25—Indefinite.
 BUNTING, EMMA (E. A. Schiller): Memphis, Tenn., May 4—Indefinite.
 BURBANK (Olfert Morosco): Los Angeles, Cal.—Indefinite.
 BURNS, Colorado Springs, Colo., June 9—Indefinite.
 BUREWICK THEATRE (Frank Whitbeck): Brooklyn, N. Y., May 10—Indefinite.
 CALAMITY: Reading, Pa., May 5—Indefinite.
 CHAUNCEY-KIFFER (Fred Chauncey): Beaver Falls, Pa., May 30—Indefinite.
 CATTLE SQUARE (John Craig): Boston, Mass.—Indefinite.
 CHICAGO (Charles H. Rosskam): Malden, Mass., May 12—Indefinite.
 CLARK, MARGUERITE: St. Louis, Mo., May 25—June 28.
 COLEMAN, LOUISE: Rochester, N. Y., March 24—Indefinite.
 COONIAL (F. Ray Comstock): Cleveland, O., April 25—Indefinite.
 COLONIAL PLAYERS: Norfolk, Va.—Indefinite.
 COLUMBIA (Fred G. Berzer): Washington, D. C., April 14—Indefinite.
 DALY, ARNOLD: Cleveland, O., May 12—June 7.
 DAVIDSON: Milwaukee, Wis., April 15—Indefinite.
 DEANION: Ottawa, Ont., Can., April 25—Indefinite.
 EMPIRE (Frank Sabriska): Paterson, N. J., May 10—Indefinite.
 FRANK, MAUDE, AND JAMES DUKIN: Denver, Colo., June 15—Indefinite.
 GAYETY: Hoboken, N. J.—Indefinite.
 GLASSER, VAUGHAN: Detroit, Mich., April 15—Indefinite.
 GLASS, SAN DIEGO, Tex.—Indefinite.
 GLASSON, T. O.: Chicago, Ill., May 25—Indefinite.
 GOTHAM: Troy, N. Y., 2-25.

GOTHAM PRODUCING: Schenectady, N. Y.—Indefinite.
 GORDON, ELEANOR: Boston, Mass., June 2—Indefinite.
 GRAND OPERA HOUSE: Brooklyn, N. Y.—Indefinite.
 HALL, EUGENE J.: Altoona, Pa., June 9—Indefinite.
 HARLEM OPERA HOUSE: New York City—Indefinite.
 HARWELL, PERCY: Toronto, Can., May 26—Indefinite.
 HOBBS: Akron, O., May 19—Indefinite.
 HUDSON: Duluth, Minn., May 5—Indefinite.
 HUNTER-BRADFORD (Wm. F. Stevenson): Hartford, Conn., May 12—Indefinite.
 HUNTINGTON, WRIGHT: St. Paul, Minn., May 11—Aug. 2.
 INTERNATIONAL: Niagara Falls, N. Y.—Indefinite.
 JEFFERSON THEATRE (Julius Kahn): Portland, Me., Jan. 21—Indefinite.
 JUNEAU (J. B. Reichart): Milwaukee, Wis.—Indefinite.
 KEITH: Toledo, O., April 14—Indefinite.
 KEITH'S HIPPODROME: Portland, Me., June 2—Indefinite.
 KELLAND, RALPH (James E. Early): Syracuse, N. Y., May 5—Indefinite.
 KELLY, WILLIAM J.: Salt Lake City, U.—Indefinite.
 LAKEOLIFF (Chas. A. Mangold): Dallas, Tex.—Indefinite.
 LANG, EVA (O. D. Woodward): Kansas City, Mo., April 27—June 19.
 LAWRENCE, DEL.: Vancouver, B. C., Can.—Indefinite.
 LLOYD, HOLLO: Concord, N. H., March 2—Indefinite.
 LONG, BILLY (Goring and Stacy): Atlanta, Ga., April 21—Indefinite.
 LORCH, THEODORE: Passaic, N. J.—Indefinite.
 LITTLE VAUGHAN: Albany, N. Y., March 24—Indefinite.
 MAJESTIC: Utica, N. Y., April 21—Indefinite.
 MALLEY-DENISON (W. L. Malley): Newport, R. I.—Indefinite.
 MALLEY-DENISON (W. L. Malley): Fall River, Mass., Nov. 19—Indefinite.
 MANHATTAN OPERA HOUSE: New York City May 10—Indefinite.
 MANHATTAN PLAYERS (M. Hirschfeld): Trenton, N. J.—Indefinite.
 MANHATTAN PLAYERS: Rochester, N. Y., May 5—Indefinite.
 METROPOLIS (Joe Garry): New York City—Indefinite.
 MORISON LINDSAY: Gloucester, Mass., May 12—Indefinite.
 MOROSCO (Olfert Morosco): Los Angeles, Cal., Jan. 6—Indefinite.
 MURKIN: New York City May 10—Indefinite.
 OLENTANGY: Columbus, O., May 12—Indefinite.
 OLIVER, OTIS (Ed. Williams): Oshkosh, Wis., April 24—Indefinite.
 OLIVER, OTIS: La Fayette, Ind., May 26—Aug. 2.
 OLYMPIC THEATRE (David Krane): New York City May 12—Indefinite.
 ORPHEUM: Montreal, P. Q., Can., May 5—Indefinite.
 ORPHEUM (L. Mayer): Haverhill, Mass.—Indefinite.
 ORPHEUM: Oil City, Pa., June 9—Indefinite.
 ORPHEUM PLAYERS: Philadelphia, Pa.—Indefinite.
 OWEN, UOCL: New York City March 8—Indefinite.
 PARKE, WILLIAM: Pittsfield, Mass.—Indefinite.
 PAYTON, CORSE: Newark, N. J.—Indefinite.
 PAYTON, CORSE: New York City May 10—Indefinite.
 PAYTON, CORSE: Brooklyn, N. Y., May 10—Indefinite.
 PEARL, Alfred A. (Webster): Williamsport, Pa., May 26—Sept. 8.
 PERMANENT PLAYERS: Saskatoon, Sask.—Indefinite.
 PERUCHI-GYERNE (O. D. Peruchi): Tampa, Fla., May 12—Indefinite.
 POLI (S. E. Poli): Wilkes-Barre, Pa.—Indefinite.
 POLI (S. E. Poli): New Haven, Conn., May 5—Indefinite.
 POLI (S. E. Poli): Hartford, Conn., May 5—Indefinite.
 POLI (S. E. Poli): Bridgeport, Conn., May 5—Indefinite.
 POLI (S. E. Poli): Scranton, Pa., May 5—Indefinite.
 POLI (S. E. Poli): Waterbury, Conn.—Indefinite.
 POLI (S. E. Poli): Washington, D. C., Feb. 3—Indefinite.
 POLI (S. E. Poli): Springfield, Mass., April 7—Indefinite.
 PREMIER: Rochester, N. Y., April 21—Indefinite.
 PRINCE: Tacoma, Wash.—Indefinite.
 PROSPER: New York City May 26—Indefinite.
 READE, ROMA: Ottawa, Ont., Can.—Indefinite.
 RICHMOND: Sacramento, Cal.—Indefinite.
 RICHMOND: Troy, N. Y.—Indefinite.
 RICHMOND (De Witt Newing): Stapleton, S. I.—Indefinite.
 RUSH-BIRRE (J. W. Rush): Auburn, N. Y., May 10—Indefinite.
 SAYOY, FL. Worth, Tex.—Indefinite.
 SAYS: Milwaukee, Wis., Nov. 2—Indefinite.
 SAYLES, FRANCIS (F. H. Sayles): Richmond, Ind., May 12—Indefinite.
 SEATON, GUSTAV, Wash.—Indefinite.
 SERVORS, MARY (Fred Kimball): Grand Rapids, Mich., April 6—Indefinite.
 SHUBERT-MURAT: Indianapolis, Ind., May 5—Indefinite.
 SPOONER, OUGIL (Blaney-Spooner Amusement Co., Inc.): New York City—Indefinite.
 STAINACH: Binghamton, N. Y., April 25—Indefinite.
 STAINACH-HARDS: Mount Vernon, N. Y.—Indefinite.
 STANLEY: London, Ont., Can., May 10—Indefinite.
 SUBURBAN (John Greeninger, Jr.): St. Louis, Mo., May 12—June 14.
 SUMMERS, GEORGE H.: Hamilton, Ont., Can., May 10—Indefinite.
 TEMPLE: Lowell, Mass.—Indefinite.
 TEMPLE: Hamilton, Ont., Can., May 12—Indefinite.
 TORONTO (George Aylesworth): Edmonton, Can., May 26—Indefinite.

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WITHIN THE LAW

TRUAX, SARAH: Pittsburgh, Pa., June 2—July 2.
 TURNER, CLARA: Port Chester, N. Y., April 7—Indefinite.
 UTAH THEATRE: Salt Lake City, U., May 15—Indefinite.
 VAN DYKE AND EATON (F. Mack): Des Moines, Ia., May 1—Indefinite.
 WIERING, SYRACUSE, N. Y., April 7—Indefinite.
 WINNIFRED (George Aylesworth): Moose Jaw and Saskatoon, Sask., Can.—Indefinite.
 YOUNGTOWN (John R. Elliott): Youngstown, O., April 14—Indefinite.

TRAVELING STOCK COMPANIES

BOWMAN: McAlester, Okla., 9-14.
 CARLETON SISTERS (Varnay and Montgomery): Green Oak, Ind., 2-7.
 CHATTERTON, ARTHUR: Battle Creek, Mich., May 28—June 7.
 COLTON, CHARLES E.: Saybrook, Ill., 2-7.
 CORNELL-PRICE (W. E. Cornell): Alpena, Mich., 2-5.
 DOUGHERTY (Elmer Cox): Independence, Kan., 1-7; Iowa 8-14; Emporia 15-21.
 HALE, JESS: Antigo, Wis., June 8—Aug. 2.
 HAYES, LUCY, ASSOCIATE PLAYERS: Peabody, Mass., 3-4; Newnam Grove 5-7.
 HILMA'S IDEAL (Harry Johns): Lawrence, Kan., 1-7; Atchison 8-14; Sedalia, Mo., 15-21.
 LOFTUS, FRANK J.: Plattsburg, N. Y., 2-7.
 LYNN: Keene, N. H., 2-7.
 MAHER, PHIL: Lowell, N. Y., 2-7.
 MORTIMER PLAYERS: McAlester, Okla., 15-21.
 RUSH: McAlester, Okla., 2-7.
 WINNINGER PLAYERS (John D. Winger): Minneapolis, Minn., June 1—Indefinite.

TABLEAU PLAYS

AMERICAN PLAYERS: New Philadelphia, O., 2-7.
 WHITE'S DRAMATIC: St. John, N. B., Can., 2-7.

OPERA AND MUSICAL COMEDY

ABORN ENGLISH GRAND OPERA (Messrs. Aborn): Washington, D. C., May 10—June 14.
 ABORN ENGLISH GRAND OPERA (Messrs. Aborn): Baltimore, Md., May 12—Indefinite.
 ALL ABOARD (Law Fields): New York City June 5—Indefinite.
 ALLEN, BILLY, MUSICAL COMEDY: New Brunswick, N. J., 2-7.
 CUSHMAN MUSICAL COMEDY: Lima, O., May 12—June 7.
 FOLLIES OF 1913 (Florence Stiefeld, Jr.): New York City June 2—Indefinite.
 FOY, EDDIE (Werba and Lonscher): Seattle, Wash., 1-7.
 GILBERT AND SULLIVAN OPERA (Messrs. Shubert): New York City March 22—Indefinite.
 HANKY PANKY (Law Fields): San Francisco, Cal., 25—June 7.
 HITCHCOCK, RAYMOND (Coburn and Harris): San Francisco, Cal., May 25—June 8; Oakland 9-11.
 HONEYMOON EXPRESS (Messrs. Shubert): New York City Feb. 8—Indefinite.
 LOUIRIANA JOU (Mayer and Hirschfeld): Boston, Mass., May 25—Indefinite.
 MACDONALD, CHRISTIE (Werba and Lonscher): Boston, Mass., May 5—June 7.
 MUSICAL STOCK (W. F. Cullen): St. Paul and Minneapolis, Minn., May 25—Indefinite.
 MY LITTLE FRIEND (Whitney Opera Co.): New York City May 10—Indefinite.
 OLYMPIC PARK OPERA (Franklyn and Barker): Newark, N. J., May 10—Indefinite.
 PASSING SHOW OF 1913 (Messrs. Shubert): New York City May 10—Indefinite.
 PAYTON MUSICAL COMPANY (Joe W. Payton): Newark, N. J., May 10—Indefinite.
 PRINCE OF PILERS (Henry W. Savage): Ottawa, Ont., Can., 3-5; Ogdensburg, N. Y., 5-7.
 PIRATE ROAD (Joe M. Galtes): New York City April 7—Indefinite.
 ROBERT GLEN STOCK: Elmira, N. Y., May 25—Indefinite.
 SANDERSON, JULIA (Charles Frohman): New York City Feb. 3—Indefinite.

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SCHEFF FRITHI (Joe M. Gaites): New York city May 25—Indefinite.
THE TOWN OF CH (Olivier Morosco): Chicago, Ill., May 25—Indefinite.
TYOLA COMIC OPERA: San Francisco, Cal., May 25—Indefinite.
WHEN DREAMS COME TRUE (Philip Bartholomew): Chicago, Ill., April 8—Indefinite.
WOLFOLO: Seattle, Wash., May 25—Indefinite.
ZURU OPERA COMPANY: New York city April 14—June 7.

MINSTRELS

DUMONT'S FRANK (Howard M. Evans): Philadelphia, Pa., May 21—June 7.
GEORGIA THROBADOORS (Wm. McCabe): La Crosse, Wis., May 25—Indefinite.
PRIMROSE AND DOCKSTADERS: St. John, N. B., Can., 9-11.

BURLESQUE

AVENUE THEATER STOCK: Detroit, Mich., May 25—Indefinite.
ENGLISH POLY STOCK: Toronto, Ont., Can., May 12—June 22.
JARDIN DE PARIS (Lee Stevens): Newark, N. J., 2-7.
KISSING NAID (Sam Howe): New York city, June 2—Indefinite.
PASSING REVIEW: Detroit, Mich., May 25—Indefinite.

CIRCUS

BARNES, AL. G.: Oida, Alta., Can., 4. Gleiches Medicine Hat, Sask. Creek 7.
BARNUM AND BALLEYS: Grand Rapids, Mich., 8.
BUCKSKIN BEN: Peoria, Ill., 2-7.
BUFFALO BILL AND FAWNERS BILL: Wytheville, Va., 4. Bristol, Tenn., 5. Knoxville 6. Chattanooga 7.
DOWNIE AND WHEELER: Malden, Mass., 4. Melrose 5. Wakefield 6. Peabody 7.
FERAHL COL. PHANOLS: Erie, Pa., 2-7. Buffalo 8.
GENTLY BROTHERS: Cleveland, O., 1-8.
HAGENBECK-WALLACH: Newark, N. J., 4. 5. Easton, Pa. 6. Allentown 7.
HONEST BILL: Anderson, Mo., 4. Tin City 5. Kansas 6. Pineville 7.
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SEALS-FLOTO: Portland, Ore., 2-4. Albany 5. Eugene 6. Salem 7.
SILVER FAMILY (Bert Silver): Greenville, Mich., 4. Belding 5. Saranac 6. Lowell 7.
SPARKS, JOHN H.: Laverne, Minn., 4. St. James 5. Fairfax 6.
YOUNG BUFFALO WILD WEST AND COLONEL CUMMINGS'S FAR EAST: Bennington, Vt., 4. Rutland 5. Bellows Falls 6. Claremont, N. H., 7.

ORCHESTRAS

BALLMAN: Forest Park, Chicago, Ill., May 24—Indefinite.
CHICAGO SYMPHONY: Harrisburg, Pa., 7.
CREATORS: Sans Societ, Chicago, Ill., May 24—Indefinite.
DON PHILIPPINI: Delmar Garden, St. Louis, Mo., April 27—Indefinite.
ELLERY'S ROYAL ITALIAN: Zoo, Cincinnati, O., May 25—Indefinite.
HAND: Milwaukee, Chicago, Ill.—Indefinite.
NATIELLO: Fontaine Ferry, Louisville, Ky.—Indefinite.
NIRELLA: Kenneywood, Pittsburgh, Pa., May 4—Indefinite.
OHLEVEY: Idora Park, Oakland, Cal., May 10—June 21.
POWERS'S: Olentangy, Columbus, O.—Indefinite.
PEYOR ARTHUR: Willow Grove, Philadelphia, Pa., May 24—Indefinite.
ROLYE B. A.: Woodside, Philadelphia, Pa., May 10—Indefinite.
ROYAL CHINESE MILITARY BAND OF PERKIN (Howe Bros. and Felix Biel): Honolulu, Hawaii, 15-20.
THAVIN: White City, Chicago, Ill., May 10—Indefinite.

MISCELLANEOUS

HOUSTON, MAGICIAN: Canton, China, 2-28.
HOWARD SHOW (W. L. Howard): Glasgow, W. Va., 2-7.
JONES, JOHN J.: Perth Amboy, N. J., 2-7.
MILLEN'S GREAT SHOWS: Waterloo, Ia., 2-7.
MURDOCK BROTHERS: Norwich, Conn., 2-4.
QUEEN AND CRESCENT SHOW: Opelousas, La., 1-7.
TANGUAY, EVA: St. Louis, Mo., 1-7.

MONTREAL

Gertrude Hoffman in from Broadway to Paris played to large audiences at the Princess May 25-31. The performance is lavishly produced and cleverly staged by Ned Warburton. Outside of the clever staging and whole co. presented, it seems more fitted for a burlesque house than a high-priced theater. Arctic Expedition Pictures June 2-7.
 The Deep Purple was the bill given by the Orpheum Players week of May 26, and another success was scored. Lilian Kemble did capital work as Kate Fallon. Charles Mackay was a mainly Laylock. Richard Ogden contributed a clever characterization of Harry Leland, and Samuel Reed was an amusing Poo Clerk-Almworth. Arnold made a breezy hero, and Dollie Davis contributed an amusing sketch of the Swedish servant.
 For the last week of their season at the National the French Stock co. presented the amusing comedy, Ma Brue.
 Kinemacolor Pictures of the Balkan War and the Panama Canal are being shown at His Majesty's.
 While Stage-Manager Percy Meldon, of the Orpheum, was making one of his curtain speeches on Monday night the curtain was suddenly run up and the whole co. appeared assembled on the stage. Charles Mackay, the leading man, came forward and presented Mr. Meldon with a gold watch as a birthday present and a token of appreciation from the co.
 W. A. TREMAYNE.

ST. LOUIS

St. Louis's newest theater, the Marguerite Clark, opened May 25 to capacity business. Miss Clark began a five weeks' engagement on that date, the initial offering being Baby Mine. If a farce can be rated by the laushest ever written, Baby Mine must be the funniest ever written. The audience was kept in one continual laugh.

Miss Clark was given a great ovation on her first entrance. Forrest Winstan and Fred Strong, the respective Alfred and Jimmy, used excellent judgment in playing their parts and deserve credit for their competent work, and the entire co. is a fine one. Judge Allen was the principal speaker at a brief dedicatory programme on the evening of May 26. If business keeps up the way it has for the current week, Messrs. Oppenheimer will have a paying attraction.
 Suburban Garden Stock co. gave an excellent and very finished production of The Grains of Dust May 25-31. Dianna Storm handled the part of Dorothea Hallowell in excellent fashion, and was probably the best of any actresses seen here in the same part. Arthur Behrens as Norman gave an excellent performance. Morris McHugh as Burroughs did exceptionally well, as did Phillip Sheffield as Clayton Pittsburg.
 V. S. WATKINS.

PITTSBURGH

The grand opera season at the Alvin wound up with Lucia di Lammermoor as the offering May 25-31, in which Edith Helena scored heavily. This artist, together with Louis Daniels, won many laurels during their engagement here with the Alvin co. The other principals were Helen Sebel, Joseph Parsons, Harriet Kuttner, Domenico Russo, Giuseppe Agostini, and Max Fichandler conducted. The work of the chorus was adequate. Manager Reynolds, of the Alvin, reported this four weeks' season of the Alvin co. was largely patronized, and far better than the Alvin engagement a year ago. This closed the regular season.
 Beginning June 2, and continuing for one week, The Lady of Lunon (the made-in-Pittsburgh comic opera) will hold full sway at the Alvin. The production is given by the Pittsburgh Athletic Association, and much interest has been shown by the theatergoing public.
 The Harry Davis Players were seen in A Butterfly on the Wheel May 25-31 at the Duquesne. Eva Taylor, cast as the "butterfly," did exceptionally fine work. Her special engagement with the Davis Players terminated May 31, and during her engagement has made many new friends. Hal de Forest, Charles Gann, and Dennis Harris were well cast, as was also Gertrude Maitland. This ended the regular season of stock at the Duquesne.
 Beginning June 2, the Summer stock season of the Davis Players will be inaugurated at the Grand, with The Awakening of Helena Richie as the offering. Manager Davis has secured the services of Sarah Truax, who is a great favorite here and who appears in the leading role of the opening piece, and others to follow.
 Lyman H. Howe's Travel Festival at the Nixon in its second week May 25-31 proved very interesting and entertaining. Hunt Pictures at the Lyceum May 25-31 also attracted.
 Festival week was celebrated at the Grand May 25-31 in honor of the closing of the vaudeville season here, with twelve good and varied acts headed by Marie McFarland and Maxine. The Grand foyer and immediate surroundings were handsomely and artistically decorated with palms, flowers, plants, etc.
 The Undying Story of Captain Scott, and Animal Life in the Atlantic, will be shown in motion pictures at the Alvin, commencing June 10, with daily matinees.
 The Penn Avenue Theater, just recently built and devoted to vaudeville until a few weeks ago, when it closed its doors, will undergo extensive operations and improvements on or about July 1. It is authoritatively declared that this theater will be used next season for stock of a high-grade character. The management, leases and roster of the co. will be made known soon after the completion of further details.
 DAN J. FACKNER.

INDIANAPOLIS

By far the best offering of the Murat Players at the Shubert Murat so far this season was The Fortune Hunter May 25-31, in which every member of the co. was seen to more or less advantage. Joseph Tanner gave a strikingly good and amusing performance of Nat Duncan, which was heartily enjoyed by the large opening night audience. Elsie Herndon Kearns made an appealing and sympathetic Betty Graham. The role of the old druggist was handled in an excellent and finished manner by Thomas Holt, who, by the way, played the part a season on the road. Emily Calloway as Josie Lockwood grasped her first opportunity in a way that delighted her many friends here. James A. Bliss as Tracy Tanner and Susanne Villa as Angie scored as the young lovers and were popular favorites. The small part of the sheriff afraid of his wife was done in splendid style by Ernest O. Ward. Theodore Doucet pleased in the dual role of Harry Kelloway and Watty, a village character, especially in the latter. Raymond Van Sickle as the Lone and Roland Barrett, Hamilton Christy as young Bartlett, and H. L. Philip Lord as Lockwood and Clara Summers as the drummer added to the general excellence of the production. The friends of Ruth Austin, a young Indianapolis girl who made a strong protest against the small part of Cynthia Stubbs, were out in force with a warm greeting well deserved. Seven Days June 2-7.
 Mrs. Lafayette Page gave a charming tea and garden party at her country home May 25 in honor of Mrs. Otis Skinner, who has been her guest for the past few weeks.
 Wilbur D. Nesbit, who wrote the book of The Girl of My Dreams, and Mrs. Nesbit, came from Chicago for the automobile race at the Speedway May 30. Mr. Nesbit wrote up the race for Collier's week.
 Three hundred members of the National Casket Co., their families and friends attended a banquet at the German House May 26 and later attended the opening performance of The Fortune Hunter by the Murat Players at the Murat.
 Four hundred members of the Indianapolis Lodge of Elks No. 13 left May 28 for Lafayette, Ind., to attend the annual state convention. Samuel V. Perrott of No. 13 was elected state president.
 J. Russell Powell and wife are guests of Mr. Powell's father, George W. Powell, on N. New Jersey St., for a short vacation. Mr. Powell has just closed his second season as General Massakroff in The Chocolate Soldier.
 FRANK KIRKWOOD.

OTTAWA, ONT.

Annie Russell presented The Rivals and She Stoops to Conquer May 22-24 to large and appreciative audiences at the Russell. The Prince of Pilsen June 2, 4.
 Dominion Stock co. presenting The Seven Sisters May 25-31 to pleased audiences that fill the Dominion at each performance. The Gamblers June 2-7. Catherine Stanton, the new leading lady, scored great hit.
 J. H. DU BA.

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MOTION PICTURES

COMMENT AND SUGGESTION



EDWIN AUGUST,
Leading Man, Vitagraph Western Co.

IN closing an article called "The Motion Picture Teacher," which appears in the May issue of the *World's Work*, Carl Holliday writes: "This new force has entered into the educational progress of modern American life. You may call it the five-cent university or the dime civiliser, but its influence is real and sure just the same. For it is better and easier to learn from life than from books." These sentences conclude the most comprehensive article dealing with the present and prospective value of educational films that we have seen in any magazine of a general nature. Mr. Holliday secured a great amount of accurate information and presented it without undue adornment, allowing the facts to show that motion pictures have become a wonderfully effective means of teaching geography, history, literature and science, that they are educating the public to battle against infectious diseases and that sociologists are finding them a distinct benefit. Facts, after all, are the strongest arguments and they fairly bristle in "The Motion Picture Teacher." If Rev. Herbert Jump, of Oakland, Cal., was correct in his statement made in a recent lecture at the University of California, that the average intelligent American does not at all comprehend the significance of this new and powerful agency in education, such articles as Mr. Holliday's will go far toward cultivating a proper appreciation.

A revolution in pedagogy is pointed to by what appears to be an inevitable inclusion of motion pictures in the public school systems throughout the country. Such cities as New York, Chicago, Cleveland and Detroit already make frequent use of motion pictures to instruct children, and abroad the same conditions prevail. Members of the Académie

Frangaise recently declared themselves in favor of films in the schools of France, and last Winter the Prussian authorities used motion pictures in one of the most advanced educational systems in the world—the schools of Berlin. In regard to the part being played by the film in teaching people how to combat disease and death, Mr. Holliday claims that the United States is saving millions of dollars' worth of workers annually because the motion picture is teaching them how to live. The National Association for the Study and Prevention of Tuberculosis is using a film to illustrate the ravages of the white plague and the methods by which they can be stopped. The Dental Society of Youngstown is teaching the children, free of charge, the principles of oral hygiene. The Mississippi Federation of Woman's Clubs, in co-operation with the State Board of Health, is sending motion pictures over swamp, valley and hill to explain to people the menace of dirty dairies and the disease-carrying fly, the proper care of the baby, and other things that will aid people to become healthy. And so the list of activities to improve the public's health might be continued.

The medical profession is awake to the possibilities of this new means of instructing and illustrating. At a recent meeting of 300 visiting physicians at Mercy Hospital, Denver, a motion picture, obtained with the aid of the X-ray, showed all the processes of digestion and an operation for grafting a healthy bone into an arm from which a diseased bone had been taken. Other equally remarkable films are proving of great value to physicians. As an asset to social welfare work the scope of the motion picture is wide. Professor Milton Fairchild, of Baltimore, Md., has urged that State universities appoint "moral instructors" to go over the State with motion picture machines and to give daily visual instruction to the public. It has been demonstrated at Madison, Wis., that pictures may be used to cut down truancy. The University of Minnesota is using pictures to train not only the pupils, but their parents. One of this institution's latest reels depicts a group of eight students at a dining table observing all the rules of etiquette, and at another table a group of eight breaking every rule known to cultivated beings.

More remarkable yet, and probably known to a still smaller number of people, is Professor Münsterberg's invention, the cinematograph nerve test for chauffeurs, pilots and other men in charge of pas-



ROBERT ADAIR,
Lubin Western Stock Co.

senger and traffic conveyances, which places the candidate in a motor car in a dark room before a moving picture. A child in the picture darts before him, a team dashes directly toward him, a heap of rock suddenly appears. In every case the would-be chauffeur must act immediately; his steadiness or unsteadiness of nerve is plainly revealed. Mr. Holliday then goes on to show how the railroads, charitable organizations and the State militia are using motion pictures to serve their ends. It is altogether an excellent article that deserves the widest possible circulation, for it will tend to open the eyes of a skeptical public to a great force that is being developed and used for the benefit of humanity in innumerable ways.

THE FILM MAN.

BLACKTON BUILDING YACHT

J. Stuart Blackton, vice-president of the Vitagraph Company and commodore of the Atlantic Yacht Club, who recently returned from Europe, is having a boat constructed that will be the fastest craft afloat if plans are fulfilled.

SCOTT EXPEDITION PICTURES

Captain Scott's motion pictures, called *The Undying Story of Captain Scott and Animal Life in the Antarctic*, are being shown at the Lyric Theater. The engagement opened on Monday. The pictures were taken by Robert G. Ponting, F.R.G.S., who headed the photographic staff of Captain Scott's expedition. They show phases of the party's travel in one part, and in the other views of the animal and plant life of the Antarctic region. One of the pictures shows the eruption of a volcano whose sides are covered with ice and snow.



FRED THOMSON, DIRECTOR VITAGRAPH CO., AND HIS LIONS.

THE EVOLUTION OF THE MOTION PICTURE

IV. FROM THE STANDPOINT OF THE SCENARIO EDITOR

AN INTERVIEW WITH LAWRENCE S. McCLOSKEY, SCENARIO EDITOR OF THE LUBIN MANUFACTURING COMPANY

[The fourth of a series of exhaustive articles on the motion picture. The fifth article will be published in THE MIRROR of June 18.]

BY FREDERICK JAMES SMITH

AN average of but one out of a hundred submitted scenarios possesses the possibility of being developed into a screen drama. That is the remarkable declaration of Lawrence S. McCloskey, scenario editor of the Lubin Manufacturing Company.

A scenario to be accepted, he says, must have a new idea or an old one in appealing new dress. While literary ability is not necessary, to be successful in script writing one must possess ability, originality and imagination. Education (as generally accepted), while not necessary, is helpful. Dramatic instinct is the chief essential. The so-called "big writers" will not be the scenario writers of the future, he believes. Their success is largely due to the dexterity or charm of their style, which cannot be caught in the screen drama. Consequently Mr. McCloskey thinks that the photoplays of the future will be written originally for film reproduction by authors who have developed in the scenario field.

The scenario editing department, during the past developing years of the photoplay, has gained in authority and scope of work. Until recently the editor merely furnished an idea to the director, who built up the film play as he wished. Now, under the editor's supervision, the script goes to the director in perfected form, with every detail of the story decided upon.

Mr. McCloskey is able to talk from wide experience. Coming from daily newspaper work, he has achieved wide success as an author and editor. At the Lubin Philadelphia studio he is building up an excellent scenario department, where scripts are thoroughly examined and, when accepted, are placed in perfect finished form, ready for the director. Mr. McCloskey has a finely equipped studio behind him. The scenario editor personally conducted me through the model studio—well worth a visit—before our chat officially started.

"The general trend of the submitted scenario has been towards better quality," he began. "The script of to-day depends more upon the idea behind it than upon any spectacular feature. The number of scenarios submitted each week has steadily advanced. The Lubin Company now averages 600 to 1,000 each week. Ninety-nine per cent. of these are totally impossible.

"Unavailable might be a better word. Quite a few of the ninety-nine per cent. are or could be made into fairly good photoplays, but owing to their similarity to ones already released by us or other companies, or because they require environment (atmosphere), impossible for us to secure or produce without unwarranted expense, we are obliged to reject them. Some of these find acceptance at other studios. I can recall many scenarios rejected by us six months ago that we might buy to-day. Every editor can do the same. Very few worthy scripts fail to find acceptance at some one or other of the studios.

"Fifty per cent. of the bad scripts are directly due to the correspondence schools of scenario writing. These schools can readily comprehend from the letters of the applicants that scenario writing is impossible for them. Yet the schools accept their money and consequently we are flooded with useless scripts.

"The argument of the schools is that, because literary style is unnecessary, anyone can write a scenario. Ability is just as necessary in script writing—in building scene upon scene logically—as in any field of work. Naturally, the idea is the big thing, while technique is incidental. But skill and ability are absolutely necessary in selecting and developing an idea. If we consider technique necessary, we would not purchase ten scenarios a year, contributed from outside sources."

I asked Mr. McCloskey for an outline of the method employed in handling and "weeding out" scenarios.

"Our readers open all mail. Scripts showing any possibility are laid aside. The remainder are returned on the day they are received. The selected few come to the scenario editorial staff and judgment is passed within a week or two. Those that possess a good story are rewritten to suit actual studio requirements. We often take one idea from an accepted script for the basis of the scenario, and shoot the story off in a fresh and totally different direction than that originally taken by the author.

"Whenever a submitted scenario, no matter how crudely constructed, bears evidence that its author has talent, we take pains to encourage and coach him. We can boast of having discovered, cultivated and

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"The photo-play and the photo-playwright will hold their own distinctive place in the future."

brought to bloom not a few budding geniuses. A special card system in our reading room is devoted to this purpose. Our motive in this is not an entirely unselfish one, as the demand for more and better photoplays is unceasing and every dependable contributor is a valuable asset. We'd rather accept than reject.



LAWRENCE S. McCLOSKEY.

Every photoplay editor, whose heart is in his work and who looks ahead, is cultivating embryo talent. The most unruly pupils are the successful fiction writers. They are apt to resent the photoplay editor's well meant criticism of their usually careless first efforts at scenario writing. This is unfortunate, as many of them are capable of good work in the field if they will go at it in the right spirit. Those of them who have taken scenario writing as a serious proposition and have turned out creditable material find the editors properly appreciative. Their continued contributions are evidence of the fact.

"Our work," he continued, "is designed primarily to keep worry away from the director. In the old days everything 'was up to' the director. He took the original idea, built up the action and put on the scenes as he saw fit. At that time the scenario editor was not really an editor. He merely picked out ideas and handed them over to the director. The editor's proper function in preparing a story for presentation to the public did not come until recently.

"Then the director, not the editor, accepted or rejected the scenario. Now the director does not see the scenario until it is handed to him for production, complete in every detail. Should he disagree with the editor about anything in the script, the point is argued and settled before the play is begun. Only in this way is it possible to obtain the best results. Otherwise the director might overlook a delicate but important point in the action that the author had taken pains to insert, or the editor have failed to discover an inconsistency in the plot. Our aim—the purpose of the modern scenario editor—is to pave the way for the director, not to lessen his importance in any way.

"Next to the play itself, the director or producer

is the most important factor in the making of a picture play. After the story is written, the play constructed and edited, the stage set and all properties ready, it is 'up to' the director to weld everything together in just the right way to make an artistic whole. Should he fail in the slightest detail, the photoplay suffers accordingly. An incompetent director can ruin a film story even though he follows literally a carefully prepared script. He must be an artist and in sympathy with the story he is producing to 'put it over' to best advantage. The photoplaywright depends absolutely upon the director for the proper presentation of his work to the public. The story writer's work appears as he means it to. The playwright can at least put words into the mouths of his characters, but the author of a picture play must depend upon a middle man—the director—to present his ideas. Therefore he should be careful to disclose subtle points in his story.

"Under our system a script goes to a director in perfect form. He can immediately go to work upon it. Four or five experts of our staff have read and discussed every phase of the script and every effort has been made to eliminate any flaws of structure."

With the present studio system the director takes the finished script and, when the scenic setting is ready or the outdoor spot chosen for the scene, assembles his players. He outlines the action of the scene and the movements of the players, as well as extemporizing their dialogue. The amount of latitude allowed a player varies with different directors.

"If a scenario editor gave the same script to six different directors," remarked Mr. McCloskey, "the finished productions would be so different that the similarity in theme would hardly be noted. The thread of plot would be the same, of course, but it would run so differently through the scenes as to be hardly recognizable."

"What are some of the script requirements in matter of form?" I asked.

"A script should have a condensed synopsis of the action, followed by an outline of scenes in brief detail," he responded.

"What are the requirements of a scenario in dramatic qualities?"

"A scenario must have a new idea," declared Mr. McCloskey, "or an old one presented in such new, fresh and attractive form that it warrants a reappearance. I think that can go on forever. Social conditions are ever changing and new questions are always appearing. We can go on presenting these varying conditions in new forms forever."

I questioned Mr. McCloskey regarding the necessary literary qualities of a script.

"I am not an advocate of literary polish in scripts. In fact, I believe strongly in doing away with all unnecessary words.

"Story writers and playwrights are rarely successful in scenario writing. Their style or elusive quality of writing does not get over. A picture is a raw plot stripped of its literary treatment. The few prominent writers who have succeeded in the pictures have been men like Rex Beach, who write virile action.

"Magazine writers have a tendency towards scripts in which the big situation depends upon a sub-title, or they have a sub-caption turn the big point in the action. We even receive scripts in which the central idea depends upon a play upon words.

"It might be well to touch on the fact that most of the big book publishers are now trying to dispose of their stuff to film companies. Magazines also are devoting some time to the idea; in fact, many of them stipulate, when they purchase stories from contributors, that motion picture rights are included in the contract. However, few magazine stories are suitable for photoplays."

"Do you think," I inquired, "an increase in the prices of scenarios would attract bigger writers?"

"It might result in drawing the so-called 'bigger' writers, but not in winning over better photoplaywrights," the editor responded. "We hear of persons who attempt scenario writing and later give up in disgust. Those are persons who do not get down and study the game.

"I believe writers who have worked up with the art are better than the 'big' authors. Now, the essential dramatic quality of a scenario is action. I do not necessarily mean physical action, but the action—mental or physical—must be in every scene. The 'big' writers try to illustrate thoughts which cannot be illustrated. Their submitted scenarios may be good stories, but they are not screen plays. Other scenario writers fail not because they lack ability, but because they do not find out what kind of a story each company is using. Instead, they try to bring the company

(Continued on page 32.)

SELIG PROJECT THREATENED

But Los Angeles City Council Looks Favorably on Enlarged Zoo Plan

LOS ANGELES (Special).—Although far from these shores at the time W. N. Selig won the battle which threatened his \$1,000,000 project, and the "Selig Zoo of America" is looming in the near future. No sooner had that motion picture magnate concluded most important details attending the purchase of more grounds adjoining his wild animal farm in East Los Angeles, the engagement of landscape artists and the preparation for the building of a second Lincoln Park, to be one of the show places of the whole country, than certain residents of the vicinity began a war which boded ill for the great project. While Mr. Selig was snoozing comfortably on the train en route East, dreaming pleasantly of the future zoo, these same residents shot a petition at the City Council which demanded that the entire animal farm be exterminated or, at least, scattered to the four winds.

The kickers took exception to the sunny smile of the hyena, the remarks of the Nubian lions, retorts of other jungle beasts and numerous other things. The Council took immediate attention, and altogether it was a nice situation for an investor who has dropped half a million in an amusement district and who was tied up for greater sums. However, a Council committee, endowed with much horse sense, made a full investigation and filed the protest. The investigation forced to the surface the fact that Mr. Selig's plans were on an immense scale and that his zoo and jungle-land, when completed, will outshine anything of the character in this country. In connection with the project, additional stages will be built at the "farm," and at least two directors will work there producing pictures. This means that the majority of Selig films will be made on the Coast hereafter.

The Jack London stories are on their way again. At least the Balboa Amusement Company, which recently let out some employees without turning a crank, has engaged other camera men, actors and developers at high salaries. It is reported that pictures now will be made.

Charley Murray, the comedian, who suffered burns about the head and hands while playing a Biograph story, is able to be about again, but still suffers from his extremely painful experience. He narrowly escaped the loss of eyes and permanent scars of the face. One arm was burned deeply.

The Photoplayers put over a beefsteak dinner Saturday evening of large proportions. The film men, actors and many business men—associate members—gathered at this handsome quarters and disposed of many high-cost porterhouses in a perfectly reckless manner. The "stunts" were fully up to par.

Carlyle Blackwell, whose personal mail is as heavy as a London fog, now is a producer. This does not mean that the Kalem at Glendale is putting out an extra film, although it may be forced to do so when the youngest leading man in the business breaks into the studio—Master Blackwell, Jr., just a few days old and doing well, thanks.

Fred Mace has been loose again. While putting on a comedy for the Majestic last week he borrowed the Old Women's Home, near Hollenbeck Park. In the picture Fred appeared as a Grecian statue, which came to life and was pursued through the grounds, under the admiring eyes of all the delighted inmates. Have you seen Mace in lights? Soon afterwards Mrs. Hollenbeck's agent sent word that Mace and his company were barred forevermore from the landscaping of that historic home and for them to appear meant crepe. Acting upon this hint, the comedian did not go back.

George Cooper, the clever actor of the Eastern Vitagraph, has joined Manager Rollin S. Sturgeon, of the Western studio at Santa Monica. That studio now is putting out releases of three directors.

The reorganization rumor attending disbandment of the Kinesacolor forces here is gaining strength.

The one-character drama, *Olaf—An Atom*, which is now furthering the reputation of Biograph films, was played by Harry Carey and directed by Tony O'Sullivan. Mr. Carey's remarkable character work is boosting that ingenious actor rapidly.

Thomas Chatterton, former lead in *The Man of the Hour*, and recently a great favorite at the Alcazar, San Francisco, is another artist to break into filmdom. He is leading man for Thomas Ince, of the Kay-Bee and Broncho here.

And still there is a demand for juvenile leads in southern California, but they must be men who are actors of much ability. Several companies are looking for men of this character.

Ernest Shipman left over the Salt route for New York and intermediate points on the 21st ult. In connection with plans of some magnitude, which he has been working on since severing connections with One Hundred Years of Mormonism Company and other moving picture enterprises in Los Angeles. His trip East will be of about two months' duration, the details of which will be announced later.

W. E. WING.

FRANK WOODS RETURNS

Frank E. Woods, director, scenario writer and critic, returned to New York last week from Los Angeles, where he has been located for the past eight months. Mr. Woods directed for the Kinesacolor and Imp companies and recently made a picture for J. A. Crosby, who opened a studio in Los Angeles a few weeks ago. His plans for the future are not settled.



"THE MADCAP OF THE HILLS," RELIANCE, JUNE 7.

PHILADELPHIA CONVENTION

President Neff Urges Need of National Congress of Censors

President M. A. Neff's plea for a National Congress of Censors with State branches was a feature of the second annual convention of the Motion Picture Exhibitors' League of Pennsylvania, at the Continental Hotel in Philadelphia, May 27 and 28.

"What we want," said Mr. Neff, "is for Congress to pass a bill creating a National Congress of Censors, this body to be composed of persons from all walks of life, the merchant, the manufacturer, the social reformer, newspaper men, patrons of the motion picture houses, and some of our own representatives. Then let this board, once provided for by Congressional legislation, be divided into smaller boards which are apportioned out to the various States, and let each State body be supreme in its decision as to what pictures may or may not be shown; and, moreover, if a picture is passed or discredited by any State board which is a member of the National Congress of Censors, let this decision be effective in all States."

After several spirited contests these officers were elected by the Pennsylvania exhibitors: President, Edward A. Jeffries, Philadelphia; first vice-president, H. C. Kliehm, Pittsburg; second vice-president, Gilbert C. Miller, Plymouth; secretary, Harry E. Reiff, Pittsburg; treasurer, Benjamin H. Kerr, Reading, Pa.; national vice-president, Dr. Walter Steumpg, Philadelphia; sergeant-at-

arms, Albert J. Fischer, Philadelphia; publicity promoter, a new office, Frank A. Gould, Reading, Pa., and L. H. Thomas, State organizer.

The delegates to attend the National Convention in New York, to be held July 7 to 12, were chosen as follows: H. A. Victor, F. J. Herrington, J. G. Hanson, J. Weinrich, Henry Pike, George H. Roth, Maurice Spiers, and Charles Segall.

"BATTLE OF GETTYSBURG"

The New York Motion Picture Company's five-reel production of *The Battle of Gettysburg* was shown to the public for the first time at the Grand Opera House on Sunday. The engagement is indefinite. For the film reproduction of the famous battle some 2,500 soldiers, part of them regulars and part National Guard, were required for filling in the battle scenes, while in the scene representing Pickett's charge and repulse \$5,000 worth of old-fashioned black powder was exploded to make the smoke of battle. The film will be reviewed in the next issue of *The Mirror*.

BRONCHO, NOT AMERICAN

In the issue of *The Mirror* dated May 14, the American Company was given credit for producing a film entitled *The Drummer of the Eighth*. This picture was made and released by the Broncho Company.



"THE YARN OF THE NANCY BELLE," LUBIN.

STUDIO GOSSIP

ANNA MAY, said to be the smallest elephant in captivity, has arrived at the Selig studio in Chicago. She is of a dwarf species and is not expected to grow. At present she is between two and three years of age and stands about as high as a Newfoundland dog. Anna May hails from the Hagenbeck headquarters at Hamburg, Germany.

HARRY LONSDALE, one of the more recent additions to the Selig Chicago studio stock, is a former member of the famous Opera Comique in London. He has also played in support of Nat Goodwin, the late Richard Mansfield and other famous stars.

EDWARD T. LOWE, Jr., a young Southerner, whose success as an author of photoplays has been exceptional, has been engaged by the Essanay Company to place dramas in perfect technical form for the director, so that the latter will be able to give his entire thought to the production without the necessity of revision work. Mr. Lowe's official title is "reconstructor of scenarios." Among the successful scenarios written by Mr. Lowe are *Out of the Night*, *The Moving Finger*, *The Spy's Defeat*, *The Virtue of Rags*, and *From the Submerged*.

Mrs. CLARA REYNOLDS SMITH who began her career as a dramatic reader, being well known on the Lyceum platform twenty years ago, has become a member of the Essanay Eastern Stock company. Mrs. Smith has had stage experience in many character parts and has played stock engagements in New York, Buffalo, Cleveland, Indianapolis, Minneapolis, St. Paul, Duluth and Denver.

FRANK E. WOODS, directing for J. A. Crosby at his studio in Los Angeles, recently completed a picture entitled *The Strong and the Weak*. Natalie De Lorton, Richard Willis, Carl Von Schiller, and Louis W. Chaudet appeared in the cast.

ROBYN ADAIR, whose picture appears in this issue, was born on a prairie schooner eleven miles outside of Miles City, Mont. At the age of twelve he joined a circus troupe, and when fifteen became a member of the William H. West Minstrel Jubilee company. Soon he entered "legitimate" drama, in which he remained until he started photoplay work last July. He is leading man with the Western Lubin company, now located in Arizona.

MAIDEL TURNER, one of the new leading women at the Lubin Philadelphia studio, was born in Texarkana, Tex., the daughter of Judge P. A. Turner, who has been on the bench upwards of fifteen years. She has been leading lady for Maclyn Arbuckle, Victor Moore and other stars.

THE PILOT COMPANY has been fortunate in securing the services of Lottie Pickford, a young actress who has had considerable experience in pictures and on the stage. Four years ago she gave up the legitimate stage, and since then has been with the Biograph, Kalem and Imp companies.

A LARGE studio for Summer use is being erected by the Pilot Company on the ground in the rear of the Pilot plant at Yonkers, N. Y.

IT is planned to show the Italia film, *The Dread of Doom*, before members of the National Board for the Study and Prevention of Tuberculosis. Of special interest to the society will be the manner in which the physician in *The Dread of Doom* is inoculated with the germs of tuberculosis.

WILL S. RISING has a unique record with the Edison Company. He sang for the first Edison phonographs, posed in the first motion pictures produced by that concern, and appeared in the first of their talking pictures.

JAMES GORDON directed the picture *Bill's Sweetheart*, which was recently released by the Edison Company.

WHAT is conceded to be the oldest ship afloat was used by Director Oscar C. Apfel for the convict ship scenes in the Reliance two-reel feature, *Half a Chance*, from the novel by Frederick Isham, dramatized for pictures through special arrangement made by Manager J. V. Ritchey with the Bobbs-Merrill Company. *The Success* is made of teakwood and contains the same timbers throughout that were originally laid down at Moulinat, British India, where the ship was launched in the year 1700.

R. D. ARMSTRONG, the American's first scenario editor, is again, after a lapse of almost two years, back on the old job. Mr. Armstrong is one of the best known scenario editors in the business and is the author of a book soon from the press entitled "The Making of a Negative." He is sending out a call for good one, two and three reel stories.

THE LIFE TARGET

Al. H. Woods Controls Novelty to Be Shown at Coming Exposition

The Life Target, as it is called, the American rights to which have been secured by Al. H. Woods, will be shown to the public in this country, for the first time, at the First International Exposition of the Motion Picture Art, to be held at the new Grand Central Palace, July 7 to 12. It is a German invention now popular in England, and one that may be expected to catch the fancy of the American public.

Mr. Woods gave an exhibition of his device, last week, for the benefit of the press, in the basement of 1578 Broadway, where a shooting gallery had been erected. Moving pictures appear on the screen after the accustomed manner, the novelty being found in the arrangement that makes possible their use for targets. The marksman uses a rifle as in an orthodox shooting gallery, and the sensitive recording machine stops the film when disturbed by the vibration from the discharged gun. The picture continues to move after two or three seconds, during which the hole made by the bullet is visible. Instead of the customary screen, revolving rolls of paper are used so that a smooth surface is always presented. An important feature of the invention is a cooling device that prevents the film from catching fire when not in motion. The pictures shown included automobile and motorcycle races, aviators, polar bears, ducks and eagles in flight, Indians on the warpath and animals in a zoological park. At the recent London exposition, The Life Target proved to be the most popular novelty.

Plans for the convention to be held in conjunction with the exposition are nearing completion, and it is probable that important legislation will be an outcome of the meetings. President Neff and other officers of the League are particularly anxious to further legislation that will mean a more satisfactory censorship of pictures.

BESSIE EYTON PLAYS LEAD

The much-heralded two-reel, wild-animal feature of the Selig Company, which will be released as a special on June 14, under the title of Alone in the Jungle, has been made doubly attractive by the fact that its leading role is portrayed by Bessie Eyton. Miss Eyton was comparatively unheard of a year ago. To-day she has one of the largest followings in picturedom; and the strange fact about the matter is that Miss Eyton could boast no previous stage experience when she joined the "Diamond 8" staff a few years ago.

Hobart Bosworth, the eminent actor, then a producer in the Selig establishment, interested himself in the talented girl, and watched her histrionic growth with the keenest pride and interest. Colin Campbell, another producer, found her as fearless as she was flexible in meeting dangerous situations and investing many moods with conscious power and sympathetic interest.

Miss Eyton's daring work in this sensational Selig feature will undoubtedly add to her already enviable reputation.

HAROLD SHAW SAILS

Harold M. Shaw, former director of the Edison Company, sailed last Saturday on the *Majestic*, to accept his new position as producing director in chief of the recently organized English company, the London Film Company. With him on the same steamer sailed W. A. Northam, an officer of the London Film Company, who, after a careful search of the American field, selected Mr. Shaw as the man to introduce American methods and ideas into the English-producing end. Mr. Shaw was tendered a reception at the Screen Club, the evening before his departure, by many of his fellow members, who also were on the dock the following morning to bid him bon voyage.

STATETRIGTS "QUO VADIS"

The Quo Vadis Film Company, 145 West Forty-fifth Street, is ready to circulate on the State rights basis a three-reel production entitled Quo Vadis. It is said to be a film abounding in spectacular qualities based on the tragedy of the Christian martyrs in the time of Nero. An elaborate line of pictorial printing has been prepared by the Otis Lithographing Company, of Cleveland, O. Approximately 2,000 people participated in the making of the big scenes included in this picture.

RELIANCE VS. LUBIN

Considerable money is being wagered on the outcome of the big baseball game of the season, Reliance vs. Lubin, which is to be played next Saturday at Enoch Oval. Several hundred rooters from Philadelphia are expected to be present, and reservations for a number of sight-seeing cars to handle the visitors have been made. "Pop" Lubin will put the ball in play. The result of last Saturday's game, Reliance vs. Kinemacolor, was: Reliance, 12; Kinemacolor, 6.

"THE WAGES OF SIN"

The Big Feature Film Company is prepared to dispose of the three-reel picture, The Wages of Sin, on the state rights basis. Jack Rose, Sam Schepps and Harry Vallon are the featured players in this film, in which the producers claim a strong moral lesson is taught.



"A FLORENTINE TRAGEDY," POWERS.

FILM IN ALL COUNTRIES

The directors of the Utah Motion Picture Company held a meeting in Salt Lake City last week, at which it was voted to show their Mormon film in all countries. Representatives are on their way to New York, Chicago, and London to make the necessary arrangements. It is said that the film has cleared over \$30,000 in Utah and Idaho, and the greater part of that amount has been spent in reshaping the pictures to suit the general public.

CHICAGO PAYS WELL

Chicago exhibitors are paying the biggest prices for feature films, according to A. Bradley, of the Exclusive Feature Film Company, of that city. Mr. Bradley is negotiating for Italia features in Wisconsin. Arthur Wertinberg, of Schenectady, N. Y., is planning to handle Italia features in New York State. A. D. Filinton, head of the Monarch Feature Film Company, of Kansas City, Mo., lately in New York, in addition to buying rights on Tigris for Arkansas, Kansas, Missouri and Nebraska, has purchased rights on the same subject for Colorado, New Mexico, Utah and Wyoming. Mr. Filinton also purchased The Dread of Doom for the former block of States. Joseph Singer and Michael Sigel, of the Attractive Feature Film Exchange, buyers of State rights on Tigris and The Shadow of Evil for eastern Pennsylvania and adjacent territory, while on a three days' trip to New York last week, purchased rights on the coming Italia features, The Dread of Doom and The Fatal Grotto.

DELAWARE CONVENTION

At the Delaware State Convention, held in the Dupont Hotel, Wilmington, on May 26, these officers were elected for the coming year: James N. Glans, national vice-president; Charles I. Beckett, president; David H. Sablosky, vice-president; Harry E. Klume, secretary, and Nicholas A. Jones, treasurer.

It was voted to adopt Ohio's constitution and by-laws to govern the Delaware organization until the next meeting, to be held June 20 at the Dupont Hotel.

WITH THE FILM MEN

The delinquent list of members in arrears for their semi-annual Screen Club dues was posted Monday, and a number of prominent members found they had overlooked paying them. The rule requiring a member to show his card will be strictly enforced. Send your checks to J. W. Farnham, Corresponding Secretary.

The Spring weather is making the thoughts of the young men of the film business turn to love; not lightly, but seriously. The only date announced definitely is that of Ben Schuberger, who is to be married June 10. Ed Barry has at last succumbed, and expects to join the Benedicts this month; and, judging from the frequency of George Proctor's trips to Flatbush, the announcement of his marriage may be expected shortly. Besides, she calls him cute.

H. Z. Levine, publicity manager of the Solax Company, is away for a two weeks' vacation.



"THE BATTLE OF GETTYSBURG."

The N. Y. Motion Picture Corporation's Sensational Feature.

WANT \$100,000 DAMAGES

Miller Brothers Bring Suit Against the Universal Company

A suit for \$100,000 damages was brought in the United States Court Saturday by the Miller Brothers, owners of the 101 Ranch Wild West Show, against the Universal Film Manufacturing Company and Carl Laemmle. In addition the plaintiffs asked that the film company be restrained from using the name "101 Ranch" in connection with the manufacture or distribution of Wild West pictures.

In their petition the Miller Brothers assert that they have been operating a moving picture plant and have established a business for the distribution of these pictures in connection with their ranch of 101,000 acres in Oklahoma.

Deo'is F. O'Brien and M. L. Malevinsky are attorneys for the plaintiffs.

SIXTH "QUO VADIS" COMPANY

George Klein's number six Quo Vadis company started on the road June 2, opening at Norfolk, Va., and will visit the principal cities of the South. This remarkable photoplay, based on Dostoevsky's novel, continues to draw packed houses at the Astor Theater, and has created a sensation wherever shown.

ONLY THREE MAJESTICS

C. J. Hite denies the report that has gained circulation to the effect that there will be four Majestics a week, beginning about the middle of June. Starting June 21, there will be a third release from this company, and in time a fourth is probable, but not until the capacity of the studio warrants the addition.

NEW COMPANY FORMED

Earl J. Hudson, publicity manager for the Universal Film Company, has resigned to become general manager of a new company, which will produce educational pictures exclusively. The company is a reorganization of the Centaur Company, and will have offices in the Candler Building.

A CORRECTION

It was stated in the issue of last week that Albert Blinkhorn had the agency for Eclipse films. This is an error, and should have read Hecla, of Paris, and Hayworth, of London.

OUT OF TOWN NEWS

MASS.
Boise has six first-class motion picture theaters, and a seventh is in course of construction. Following is list of names, capacity, and owners: New Best; capacity, 1,000; manager, J. H. Lee; capacity, 800; manager, J. H. Lee; capacity, 400; manager, J. H. Lee; capacity, 400; manager, J. H. Lee; capacity, 400; manager, J. H. Lee.

ILLINOIS.
Charles Hochstadt and Frank Farnham, formerly owners of the Quine Picture Theater in Springfield, have opened offices for the business of selling feature picture films.

Harry Swallow is building a new picture theater in Springfield, and will be ready for business July 10. It will be situated in the residential district, and have a seating capacity of 1,000.

The pictures taken recently during the athletic meet of the High School of Central Illinois, by the Industrial Film Company, were shown in Springfield, Friday, May 24. These pictures drew big business, and were very clear and pleasing greatly. Springfield was the most this year, and in connection with the pictures taken of the meet the students of the High School had written and acted a comedy, under the pictures of the athletic meet at the window of the plot, Springfield Wind; also in connection with the above films the two-reel masterpiece of the Biograph Company, Oil and Water, was exhibited for the fourth time. Mr. Lester, owner of the Little Picture House, attended to the business end of this venture.

Bob Davis's Home for moving pictures has a tent cover for a roof, and the movie theater under it Summer and Winter. The Home is a 1,000-seat house.

Mr. V. Hauchman's Odium has moved his Airplane to Summer quarters.

The Earl Theater in East St. Louis has been under the management of Earl Davis for seven weeks, and is playing to packed houses nightly. Only high-class pictures are shown.

Redmond's Airplane opened the season in East St. Louis May 20 with the Mitchell Players, under the personal direction and management of John Cheema. The house has been constantly overhauled, making it one of the prettiest in Illinois.

Joe Erber, manager of the Avenue, is showing the best films that money can buy.

INDIANA.
Manager George R. White, of the Princess Theater, Crawfordsville, has just completed plans whereby he can secure musical feature pictures twice each week. He promises that the people of Crawfordsville shall have the best that is going in the moving picture line. From the Manager to the Organ was shown at the Princess last week in accordance with the above-named plan.

TEXAS.

According to Manager Wadsworth, of Dallas, 25,000 school children have visited the Quine Theater on free tickets. These were issued in every school, and usually the principal gave out the tickets in some spelling contest or other form of competition. All children are admitted on Friday, when the educational program is presented. This plan is entirely new in Dallas, but has won favor both with teachers and pupils.

Dallas was the scene of the motion picture show men of Texas for the State Convention of the Motion Picture Exhibitors' League held there May 23, 24.

Rise's famous coars, Carmen, was shown in moving pictures May 29 at the Hinesville in Dallas. In addition to the pictures the orchestra and pipe organ played the music from the opera as the scenes were thrown on the screen.

FEATURE FILMS ON THE MARKET

The Yaqui Cur (Biograph, May 17).—After witnessing the numerous Indian dramas where rumpus, stampeding horses, and herding men are some of the leading features of the elemental plot and theme, the viewing of *The Yaqui Cur*, a two-reel Indian drama produced by the Biograph Company, comes as a refreshing experience. In more ways than the staging and directing this piece is exceptional, and the story of this young Indian's effort to follow the white man's doctrine of peace in his own environment is a worthy and original theme fully justifying itself. As for Robert Harron, cast in the lead role, we cannot accept him with much enthusiasm as an Indian character; he has not the physical qualities necessary to play such a role, nor the ability to make-up and act the part to the extent where the spectator, watching him, can forget that he is not a white man. Walter Miller makes up much better as an Indian. Mr. Harron, however, does give us a realistic, vivid piece of acting where he is shot and dies for his friend. From the perspective of the young Indian boy bears the doctrine of peace and learns the habit of smoking. When he attempts to put this new doctrine into practice at a time his tribe is resisting the attack of another tribe, he is marked as a coward by others. During this part of the story we are treated to some very fair Indian battle scenes. The boy is beaten and driven from his tribe to starve. But the opportunity presents itself to carry his teaching into practice—for a friend who has treated him kindly the boy lays down his life. Obviously, expense has not been a consideration in the production of this feature.

The Twin Brothers (Edison, June 18).—An unusual photoplay, *The Twin Brothers*, was shown for special review last week. The screen drama is a remarkable example of double exposure photography. Augustus Phillips, in the role of the brothers, apparently shaking hands with himself and handling himself a picture. This is the first double exposure picture in which a player, appearing in two roles, comes to some into personal contact. The Edison Company was the first producing organization to make a double exposure picture. It was *The Corcoran Brothers*, and George A. Lester played the two roles. Other companies have since made similar screen dramas. *The Twin Brothers* was directed by Mr. Lester, and is a splendid example of finely timed double exposure. The resultant effects are really striking. The story itself, by Richard Ridgely, is conventional comedy. There are two brothers, one had the other dead, in love with the same girl. The two brothers remain in love and give West, while the other marries the girl. Five years later the reconverted brother returns. At this moment the other has a vitally valued business paper blown from his office window. The document is found by an unscrupulous man, who demands money for the paper. In answer the brother tells the man with his case, solves the paper, and escapes. Then the reformed brother appears, heroically substitutes himself, and is arrested by the police. The husband follows his brother to court, explains the case, and they are freed. The final scene shows the two with the wife sitting at the breakfast. It is the remarkable double exposure camera work which

lifts the picture into the unusual. Mr. Phillips handles both characterizations with vividly contrasting strokes of good playing, and Gertrude McCoy is pretty and pleasing as the wife. The effect of the glow from a lighted lamp and the night tinting are excellent. The photography is strikingly clean and thorough.

Kelly from the Emerald Isle (Solax.

State Rights).—This is a three-reel screen adaptation by Madame Blanche of the play in which Barney Gilmore has toured the popular-priced houses. As a picture, it will appeal to the same class of amusement seekers which was attracted to the play—the player who likes to see the jaunty Irish hero outwit the hardworking villain and who likes his entertainment with

strongly melodramatic trimmings. Here the scoundrel, Doolin, a land agent, apparently shoots the father of Kelly's sweetheart, and throws the blame on the heroic Kelly. Asked by a saw from his sweetheart, Kelly saves the prison bars and escapes. Meanwhile Doolin has stolen a paper which says that Kelly has fallen heir to \$500,000 in America. Kelly follows Doolin on a shipboard, hiding in the villain's trunk. He sets the paper back, but is made a prisoner by two thugs hired by the resourceful villain. They tie him to a railroad track, but when the locomotive strikes him he seizes the cowcatcher and escapes. Still the scoundrel has the idea he can kill the villain-proof hero, and makes him a prisoner in a lonely mountain hut. He leaves Kelly bound and gagged along with a box of gunpowder and a lighted fuse. But the sweetheart arrives in the nick of time and saves Kelly, who sets his inheritance, while at the end we are shown Doolin behind the bars, having "hatched" his last plot. It might be noted that in an early scene the father comes to life at the wake, thereby surprising the mourners. The direction seems to meet the simple requirements of the story. There are details which are incorrect, such as the American telephone in one of the Irish interiors and the uniforms of the English police. Mr. Gilmore plays Kelly, his original role; Blanche Cornwell is the sweetheart, and Joseph Levering is the resourceful villain. The photography is good. Kelly from the Emerald Isle is broad melodrama with one strenuous moment, when Mr. Gilmore clammers down a rope over a cliff with Miss Cornwell upon his shoulders.

The Wages of Sin (Big Feature Film Company, State Rights).—In a measure way this film fulfills its purpose; the spectator has the opportunity of viewing Jack Ross, Sam Schoone, and Harry Vailon in various scenes. First we are shown separately a picture of each of the men as the ones, supposedly, who are to enact the lead roles, but it is to be noted that they do not appear in the lead roles. Ross is the only one who has what could be called a conspicuous part; that of the good young clerk who acts as the guardian angel of his employer, and is sent to jail for a crime he did not commit, and who afterward witnesses to his companions, Schoone and Vailon, not to do wrong else they will meet death. Nothing can be said as to their ability as actors—they do not have any acting to do. Mr. Ross is timid as a mountain goat when he is called to move around. The photography is acceptable, and the settings and backgrounds are good. As for the picture's plot or story—it has some. Continuity is totally lacking. Obviously it has been hatched and rehearsed, and twisted in an effort to create some semblance of a story allowing Ross, Schoone, and Vailon to appear constantly in the picture, but not to commit them to act or approach too near the camera. The three men have done their part valiantly. The author and director and the writer of the subtitles have not. The picture is perfectly harmless. There is no moral to it so far as the action or situations are concerned; rather has the author attempted in a crude way to make the subtitles do all the moralizing. There is one interior scene of a gambling house, but that is the nearest the picture approaches the underworld.

WHERE TO BUY FEATURES

A condensed list of selected feature film information for those interested in such releases. We shall be glad to furnish to our readers information regarding any film.

REGULAR RELEASES

GENERAL FILM, FEATURE RELEASES.

June 6—**THE ACCUSING HAND**, Lubin.
June 7—**THE TRAGEDY OF BIG EAGLE**, Kalm.
June 9—**FINAL JUDGMENT**, Hazanay.
June 11—**A REGIMENT OF TWO**, Vitagraph.
June 13—**THE GOVERNOR'S DOUBLE**, Pathe.
June 14—**ALONE IN THE JUNGLE**, Bell.
June 16—**THE RIVAL ENGINEERS**, Kleine.
June 18—**THE WEAKER MIND**, Lubin.
June 20—**A BROTHER'S LOYALTY**, Hazanay.
June 21—**MARY STUART** (3 Reels), Edison.
A DAUGHTER OF THE CONFEDERACY, 3 Reels. Featuring Gene Gauntier.
MEXICAN CONSPIRACY OUTGROWN, 3 Reels. Featuring Martha Russell.
THE MYSTERY OF PINE CREEK CAMP, 3 Reels. Featuring Gene Gauntier.
THEIR LIVES BY A THREAD, 3 Reels. Featuring Martha Russell.
THE EYE OF A GOD, 3 Reels.
RESCUED FROM THE BURNING STAKE, 3 Reels.
WARNER'S FEATURES, 145 W. 45th St.

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IN THE CLAWS OF THE VULTURE, 3 Reels. A symposium of spectacular sensation.
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THE BATTLE OF GETTYSBURG, 5 Reels.
NEW YORK MOTION PICTURE CO., LONG ACRE BUILDING, NEW YORK.

KELLY FROM THE EMERALD ISLE.

Featuring Barney Gilmore.
SOLAX CO., Fort Lee, N. J.
QUO VADIS? 8 Reels. Dramatization of Seneklewicz's masterpiece.
GEORGE KLEIN, 166 N. State Street, Chicago.

AS IN A LOOKING GLASS, Dr. 3 Reels.
Featuring Marion Leonard.
CARMEN, Dr. Another Marion Leonard picture.
MONOPOL FILM CO., 145 W. 45th St.

RICHARD III, 4,400 feet. Dramatization of Shakespeare's masterpiece.
SHAKESPEARE FILM CO., Longacre Bldg., New York.

THE FATAL GROTTO, 3 Reels.
THE DREAD OF DOOM, 3 Reels. Featuring Macconi.
ITALIA FILM CO., Columbia Theater Bldg.

HIAWATHA, 4 Reels. All Indian cast in picture of Longfellow's poem.
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A brutal husband shoots the man who protects his wife. The husband flees and is killed. The wife nurses her defender back to health and marries him. A tale of the far West.

"BUNNY AS A REPORTER" }—Comedies Tuesday, June 3rd
"THREE TO ONE" }
1. He lands among the Suffragettes. They land him and make a funny spectacle of him.
2. After all sorts of overtures, the two lovers are outdone by a dark third.

"A MODERN PSYCHE"—Comedy Wednesday, June 4th
He discovers her on a train. She is the ideal of his dreams. She acts the part, looks the part and he makes her his wife. Earle William is he, Dorothy Kelly is she.

"THE HEART OF MRS. ROBINS"—Comedy-Drama Thursday, June 5th
It gives way to her little boy's opinion of his new-found friend's claims as a candidate for her heart and hand.

"THE BUTLER'S SECRET"—Dramatic Friday, June 6th
He detects his son robbing his employer's home. His employer accuses his own son of the crime. At death's door, the butler reveals the truth and reunites father and son.

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REVIEWS OF LICENSED FILMS



His Life for His Emperor (Vitaphone, May 10).—Film dramas of various kinds built around the character of Napoleon, using him either as an inspiration—as in this case—or as the central personage, have come to us from the Vitaphone Company, and in every case the producers have shown thoroughness, originality of conception, and treatment, and masterful character delineation not to be excelled. It is the completeness of this picture, the portrayal of William Remond as Napoleon, Harry T. Morey as an ex-army officer, and, more particularly, Leo Delaney as the discharged bureau clerk, who gives his life for his emperor, that stamps the picture as something above the usual run. The story relates to Napoleon's employment, how, through a series of circumstances, he came to know a girl, and how, in the end, he gave his life for his emperor, and how the emperor, in turn, gave his life for his subject. We could have wished that one point in the argument could have been brought out more forcibly, that is, that it was necessary for this patriot to give his life in order to prove to the emperor that he told the truth. For the emperor to allow the man to enter into the trap set for himself, knowing that it meant death, simply to apprehend the culprit, only tolerating what was claimed of him, that he was a heartless ruler—and it does not go well with his remark over the dead body, "Oh, God, that I should have such friends only to lose them!" William Remond has done splendid work as the director. J. A. Dillon is the author of the piece.

Olaf—An Atom (Biograph, May 10).—Opening this drama are a number of scenes showing a man's grief over losing his wife and then, in a really quite pathetic (owing to the acting of Harry Carey) and our critics are all prepared for something of an even more tragic drama. But there is the incident of Olaf doing damage to his time by having made the man who had betrayed him, but this is only an incident and does not seriously relate to the life of the man, even though the author and producer have spent much time in putting a thrill into the incident, or situation, if one has a mind to call it such, an ordinary one, oft used in photoplays. If that was the main point, which the author wished to bring upon, as it evidently was, why did he waste so much time and film footage in bringing Olaf's story of the action? In order to have made the situation more attractive, a closer relationship should have been established between Olaf and his new friends. At first one is not to feel that the picture is altogether, but it turns out to be a mixture of melodrama and human interest. Photography, directing, and acting are good. Claire McDowell and Charles Hill Mailes are seen to advantage.

John Manly's Awakening (Edison, May 10).—Recently a colleague made the assertion through the press that a script editor would rather have a new twist to an old plot than an original plot so jumbled and confused that no spectator could follow it. Now, there is just a possibility that the average editor and producer would prefer that the average viewer should be puzzled or not. A plot that has been done before paves the way for easy production. We are inclined to wonder if that is what led to the production of this story by Grace Matthews, dealing with an old bachelor who finds room for a new love in his heart when a girl is fastened upon him as his ward. There are conventional earmarks scattered through the entire story, and, as it is the story is tame enough. Five years previous John was disappointed in love, and his heart had been broken. One of his dearest friends dies, and leaves with him a girl of marriageable age. John falls in love with her—or at least he finds that he is in love with her—because she has witnessed rather an embarrassing scene between the former sweetheart and himself. John Manly is played by Augustus Phillips in a capable way; May Abbey enacts the role of the old sweetheart, and Beanie Learns is seen as the ward. The piece is acceptably staged and photographed. George A. Searle is the director.

Redskin's Mercy (Pathé, May 10).—That this one-reel Indian story makes rather a favorable impression is not due so much to the author as it is to the skill exercised in the staging and photographing and the vigorous work of the player enacting Silver Cloud. Though a white man, this player makes up wonderfully well as an Indian, and his ability in portraying the role is so less noteworthy. But for the theme and construction of plot there is not so much to be said. Two young Indian braves are seeking an adventure to show their bravery, and a white girl is picked out to kill for this purpose. White girl's pleadings reach the heart of one of the Indians, and consequently they quarrel and fight. Silver Cloud kills his companion, and thereafter takes up his abode with the white people. In revenge the Indians plan to kill off all white people, and Silver Cloud also, and almost succeeds. Silver Cloud, however, sacrifices his life that the girl and her husband may escape. Buried underneath this tale is, perhaps, the essence of a photoplay. As the picture now stands it has not the elements of good drama or a good story. A girl's appeal may have reached the sympathies of an Indian, but to the extent that he would kill his companion, desert his tribe, and join with a strange people seems hardly probable, at least hardly plausible. Even so, the incidents lead to nothing, so far as a dramatic climax is concerned.

Man's Greed for Gold (Kalem, May 10).—Our interest is aroused during the first few scenes of Man's Greed for Gold principally as a result of the characterization. A. W. Farnum gives us of the miser, as the miser he searches for the old shoes in the garbage can, and, finding them, carries them triumphantly to his squalid garret room with an air that makes him altogether human. Screen misers, as a rule, are far from human. It is the one bit of acting in the piece that is real acting. At death he leaves his savings secretly tucked away in the little Chinese God of Good Luck, and the landlady, to renovate herself for back rent, sells the trinket along with others to a second-hand dealer. The incidents make up what one might term, the nucleus of the story. In another section of the city lives a young couple. The husband is a gambler in stocks against his wife's wishes and advice. He gambles once too often and finds himself with his back against the financial wall. A burglar enters the house

to plunder at this juncture, mixes in a fight with the husband, is knocked over the head with the little Chinese god held in the hands of the wife, and there on the floor lies money. Our burglar goes to jail, and the young man, having learned his lesson, squares himself with the miser's savings. Harry Millard, as the husband, and Alice Hollister, as the wife, give rather indifferent interpretations. The situation has possibilities not realized. Too much time is spent with the exposition without culminating action leading up to the final climax.

Highway Love (Biograph, May 10).—Because he was unfamiliar with the classic authors our hero's wooing proved a highly exciting affair. The half-cocked farce has the swift and rapid action common to the Biograph farces, succeeding in its purpose very well as a laugh producer. Having purchased a book by her favorite author, the aunt desires to be left alone. After several interruptions she leaves a note for her niece, reading: "I wish to be left alone with my beloved Samuel Johnson," and goes to a resort. When her fiancé calls the niece shows him the note, and he starts in wrathful haste to find the Samuel Johnson. He finds the owner of a blacksmith shop by that name, and starts a fight, which he is unable to finish. There is a chase, some rough work and emulations.

The Trismera Trismed (Biograph, May 10).—While the humor of this farce-comedy is irresistible, it is possible that with a few more subtitles it could have been made even more so. The producers of these farces seem to disregard them whenever it is possible. But more than often well placed and written subtitles will make successful an otherwise dead picture. Such subtitles as "You're dead five bucks," "Frying their end," and "I'll settle that faster," would be beneficial. Three trams are held of the sheriff's coat and badge. All goes well with them until the worst man is arrested for speeding. There are some exceptionally clever bits of business in the piece.

Dances of the Ages (Edison, May 10).—The fundamental idea of this picture, called a fantastic comedy, is unique. Carried out in a different way with better photography than is evidenced, there is no doubt but what the piece would have proven exceptionally entertaining. Of all pictures, this is one that demands good photography. Eugene Waser plays the old dancing master, and Dorothy Davenport is seen as the modern young miss. Anna Dodge appears as the landlady. Back of the novelty is woven a simple story of an old-fashioned dancing master, who, because he refuses to teach his modern dances, is forced into poverty. He falls asleep and dreams with his old friends surrounding him at a large table, where dainty, tiny figures go through in miniature form the dances of the ages. It is too bad that the dancing masters do not leave the spectators to enjoy these dances without interference. Instead they hop up and down and around the table with no purpose. The dancing of these dainty figures on the table is fascinating, and if the masters had been as interested in them as we were they would have sat still. J. Searle Dwyer directed the picture.

A Victim of Heredity (Kalem, May 10).—Very likely the author of this photoplay, with kleptomania as an hereditary vice, has some good reasons for advancing the theme he has chosen. As the daughter of a thief a girl inherits the desire to steal. She has been reared in a respectable family as the adopted daughter, but her misfortune forces her into the world to work for herself, and from one temptation she passes to another, always the victim of this desire. A young specialist, calling upon the girl's mistress one afternoon, prevents her from appropriating some jewelry. He becomes interested in her case, and invites her to call upon him. She does. With his colleague she soon rises up an experiment, arguing that a sudden shock will cure her. According to the developments his theory proves correct. He that as it may, it does not impress the spectator as consistent; we cannot follow the reason of his argument. The piece has action in a small way. Alice Hollister, who plays the girl, has several chances to do some real bits of acting, and she makes the most of them; she possesses strength that we did not suppose she had. James Vincent shows up very well as the doctor.

The Rewards of Service (Lubin, May 10).—This is one of the poorest Lubin offerings in some time. There is no virtue in the story so far as its use for a photoplay is concerned. As the plot first appears it gives one the hope of something following worth while; though the brutal treatment of the father by the son is overdone and insincere. The tale revolves about an old soldier who, driven out of his son's home, and refuses in the soldier's home. To his surprise he receives \$5,000 as a deferred pension; he marches back to his son's home and hands him the money to cover financial difficulties owing to said son's extravagances. The part of the old soldier is capably drawn, but the character cannot appreciate such a sacrifice. Love is not the motive for the old father handing over the money, and where it comes the reward of service? As a human interest story, it is a failure.

Pathe's Greedy (Pathé, May 10).—Scenes showing the 1,500 athletes toiling the mark in the Evening Mail's twelve-mile race, and Kolehmainen, the winner, are the most interesting of this week's assortment. We have rather a poor view of Andrew Carnegie, who was among the universal Peace advocates who met at New York to arrange for celebrating the one hundredth anniversary of the signing of the Treaty of Ghent. Other events worth noting are: The unveiling of Carl Schurz monument at New York; the sixth annual festival when 7,000 little girls danced in Central Park; the attendance of the King and Queen at the launching of the new dreadnaught, Andrea Doria, at the navy yard at Naples, Italy.

Beligion and the Gun Practice (Lubin, May 10).—The photoplay is rather poor in this Lubin photoplay, having a plot of a conventional nature. The action is not well sustained throughout. The action is moderately good, and there are probably some who will enjoy the picture.

Bull Fight in France (Pathé, May 10).—A really exciting half-reel giving a vivid glimpse of a Continental bull fight, showing the matadors dodging and vaulting over the charging animals, striking, too, is the scene showing a steady nervous fight between the matador and a bull, and "hyacinthine" the bull. During the progress of the fight a matador is caught by one of the bulls and apparently badly hurt, as he is carried unconscious from the arena.

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- "BOB BUILDS A CHICKEN HOUSE"—400 feet Thursday, June 5
A screaming farce.
- "KATE THE COP"—600 feet Thursday, June 5
The real cop gets cold feet, but Kate is on the job.
- "THE PENALTY OF JEALOUSY"—1000 feet Friday, June 6
A strong melodrama with a powerful lesson.
- "THE GREAT PEARL"—1000 feet Saturday, June 7
The terrible reward of covetousness.
- "THE LEGEND OF LOVER LEAP"—1000 feet Monday, June 9
An intense Indian legend.
- "VIOLET DARE, DETECTIVE"—1000 feet Tuesday, June 10
A clever piece of detective work by a charming girl.

Special Two-Reel Features

- "THE ACCUSING HAND"—Friday, June 6
A powerful story of the terror induced by the Silent Third Degree, causing a confusion without a word of accusation.
- "THE WEAKER MIND"—Wednesday, June 18
Bessie Curtis, an engineer and widower, succumbs in robbing Bob Olsen, who had been discharged for drinking. Bob behaves well until one day he was arrested for a robbery by John Lee, a reckless girl. Bob's sister and Curtis rescued him and worked a lasting reformation. John Lee's father, who was a drunkard and broke his neck and the girl was taken into the Curtis' home, when Mary, Bob's sister, later gave her hand to Bessie, it made a very happy home.

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NEXT—While John Bolt Slept—June 7

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An Almond-Eyed Maid
Her Royal Highness

NEXT—Merle Stuart, Part I, II, III—June 21

GEORGE A. LESSEY

John Manly's Awakening
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The Yarn of the "Nancy Bell" (Lubin, May 27).—The widely known old maritime yarn serves as a basis for this split-reel. The old sailor spins the yarn to the children, while the story he tells is revealed in an upper corner of the picture. Hunger forces the last survivors of a shipwreck to draw lots that they may escape who will serve as the daily bill of fare. Finally the ancient mariner is able to say he is

"A cook and a captain bold,
And the mate of the 'Nancy' brig,
And a bow-on tight and the mizzenmasted,
And the crew of the captain's gig.
The shipwreck comes are too small, besides
being rather dark of photography at times. After all, they are little more than a series of aquatic poses. It was a mistake to give a dash of a modern battleship as the rescuing vessel of the surviving mariner. Battleships were beyond the imaginations of the sailors in the days of the old sailing craft, when the fancied "Nancy Bell" cruised the seas. Some months ago another Lubin company gave a film version of the yarn.

The Girl and the Judge (Selig, May 27).—Several times this conventional story shows indications of taking an original and new turn. The young man wins the love of a country girl, persuades her to elope with him and then deserts her in the city. The girl later appears in night court, unknowingly before the young man's father, who is a judge. She is released and tries to secure work. By one of those film coincidences, the girl gets a position in the judge's home. The judge recognizes and orders her from his home. A moment later he overhears a meeting between the girl and his son, and forces a marriage between the two, under threat of disinheritance the young man. So there is the usual happy reconciliation. The story moved through time-worn channels and the resultant situations were obvious. The good comes about just what would happen. The woman who appeared in the night court scene was really too tastefully and well dressed to seem real. The cordial, bedazzled appearance of the actual night court is lacking. Kathlyn Williams plays the girl.

Up and Down the Ladder (Vitagraph, May 28).—Mrs. Brewster is the author of this film-class little comedy, featuring Courtenay Fenn and Florence Turner. With Larry Trimble as the director the picture has been done with all the skill and common sense characteristic of the Vitagraph Company, and there is every probability that success will attend. Courtenay Fenn, as noted before in *The Millionaire*, is a finished actor with rare ability, and he gives us well in this character study. Mr. Stoddard is a bachelor and a book-lover. He advertises for a housekeeper, but demands that she must be past forty-five. Enter the little heroine masked in a pair of dark glasses and a wig. She matches this old bachelor many strange and new things; she trains him to perfection and up and down the ladder leading in the books in years to come we see many life-like people so looking very much like Mr. Stoddard. The last scenes are best of all.

An Unwilling Separation (Edison, May 27).—After all, the simple, homely little things are life on quack to the heart. Here a quiet little tale has been played upon until it has become a symphony of sympathy and appeal. A married couple, at first the story is very slight. A husband and wife, grown old in the warmth of each other's love, face separation when the old man suffers a serious injury. Their two children, with the best of intentions, each plan to take care of one of the white-haired lovers. Alone in the wealthy home of their children the two are lonely. Decoration Day comes—the first Memorial Day in which the old veteran did not march with his comrades. As the mother looks from her daughter's window and sees the passing procession of feeble veterans with their battle flags, she understands how broken hearted her husband must be on account of his inability to march as in the past. So she hurries to him and wheels his rolling chair to the little cemetery where the boys who marched away to war with him sleep beneath the fluttering flags. The children pass in an automobile and see their father and mother in the cemetery. Then, at last, they realize that the old folks can never be separated. Lillian E. Swenson provided in *An Unwilling Separation*, a very human little drama, and the simple and sincere direction of George A. Lamey materially aids. The touching, sympathetic, gentle play of William West and Mrs. William Bechtel vividly does the little play. It is a sweet and vibrant drama of the heart.

Tricks of the Trade (Vitagraph, May 27).—This picture can hardly be considered a drama. Rather it is a series of incidents showing crooks' methods. A glimpse is given of a fake beggar working the "crust game," extracting a bit of bread from a refuse can that he may work upon the sympathies of passers-by. Another portion of the film is devoted to the methods used in a fashionable restaurant by the masculine and feminine crooks in robbing a young man who is intoxicated. The two finally fall into the police net, and are sent away to prison. The theft of the coat is done with slight dexterity, the crook merely slipping on the garment and darting out of the saloon door when the by-standers' attention is directed to the bar. Harry Morey plays one of the crooks rather well, but the chief honors go to Julie Swayne Gordon, who does the feminine thief very skilfully and vividly. Crime plays have a certain interest, whether they are on the screen or behind the footlights, and this picture will probably appeal to spectators.

In the Forests of Cochinchina (Pathé, May 27).—A scenic picture of some interest, showing natives felling trees, as well as transporing the timbers by oxen team and by means of small trains running upon movable tracks.

The New Sheriff (Essanay, May 27).—A Western drama with an original touch, due to Arthur Mackley's creation of a character rather new to the screen—a simple, slow thinking, seemingly half-witted sort of chap, Daffy Blinton. When the whole neighborhood is intimidated by the recklessness and daring of a gang of outlaws, Blinton is the only man who volunteers to round them up. In his simple and slow-moving way he runs across the cave of the gang when he is carrying a message, admitted through a fake covering of leaves and underbrush. He creeps up behind the outlaws as they release the dog with a new message and, without a shot, makes the men prisoners.

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- June 18th.** MRS. HILTON'S JEWELS. A drama showing how a woman's vanity came near proving fatal.
- June 19th.** THE GOLD BRICK. A comedy of the country. An ambitious reporter attempts to get a feature story by selling a genuine gold brick.
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June 7th—"THE TRAGEDY OF BIG EAGLE MINE"—KALEM, 2 Reels
 " 9th—"THE FINAL JUDGMENT"—ESSANAY, 2 Reels
 " 11th—"A REGIMENT OF TWO"—VITAGRAPH, 2 Reels
 " 13th—"THE GOVERNOR'S DOUBLE"—PATHEPLAY, 2 Reels

June 14th—"ALONE IN THE JUNGLE"—SELIG, 2 Reels
 " 16th—"THE RIVAL ENGINEERS"—CINES-KLEINE, 2 Reels
 " 18th—"THE WEAKER MIND"—LUBIN, 2 Reels
 " 20th—"A BROTHER'S LOYALTY"—ESSANAY, 2 Reels

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EVOLUTION OF THE MOTION PICTURE

(Continued on page 25.)

pany around to use what they have written.

"What do you think is the relative importance of the author, editor, player and the photographer?"

"The director, as he must bring out the ideas of the scenario, must be in sympathy with the story," Mr. McCloskey replied. "On the other hand, the photographer, unless it is very bad, is not so important; although, of course, it is a vital factor in the eyes of the manufacturer. Indeed, during the past years of the photoplay the mechanical end of picture making has been given far more attention than the artistic side. The author, the editor and the player must act in perfect accord to get the best possible results. They must 'get together' and know the story they are to produce."

"I believe the actor, after he thoroughly understands the salient features of the story in hand, should be allowed as much latitude as possible by the director. Here I might say I believe that the success of a player depends upon his or her ability to suit the action to the thought at the right time—the psychological moment. Correct characterization is most important to the success of a silent drama. Many plays have failed to convince because their actors were not real characters—did not look or act like people who would be likely to do the things they did in the picture."

"Do you believe that, if the actual dialogue to be spoken by the players was written in the script as it goes to the director, better photoplays would result than under the present method of allowing the director or actor to extemporize the lines?"

"Broadly speaking, I do not think so," answered the editor. "However, when the author desires a character in a certain situation to act with just a certain shade of emphasis, restraint, or abandon, it is good to give him a line or two suggesting the thought to be conveyed."

"The question of criticism was discussed. I am firmly in favor of criticism. I read every one I can possibly reach, and although I do not always agree with the critic, I believe that a good criticism tends strongly to improve the quality of productions. A good criticism is a constructive one, pointing out the weakness and explaining how they may be remedied."

Mr. McCloskey outlined some of the trite plots which are being overworked by script writers. "The most common in drama," he said, "is the loss of memory story, while the mistaken-identity idea is the most overworked comedy theme. Then, too, script writers seem to think that the moment a man—whether he is a banker or a college boy—gets into trouble he turns to drink and becomes a burglar. There is the girl with two admirers who, upon finding one lover to be a villain, immediately throws herself into the arms of the other. A young woman would not naturally do this—the duplicity of one would not suddenly awaken her love for the other." The scenario editor turned to a Lubin instruction pamphlet in which are noted these hackneyed themes:

"In serious pictures, elopements, love affairs which have not the sanction of the parents, the contrast between the good and the bad brother or sister, the marriage to save a parent from disgrace or financial ruin, and the discharged employee, should be avoided, unless an absolutely new treatment is shown."

"It is impossible to guard completely against plagiarism," explained Mr. McCloskey in answer to my question about piracy. "The only thing we can do is to keep thoroughly posted on the productions of the other companies, and read as many as possible of the current magazines and novels."

Mr. McCloskey does not believe in presenting the names of the players on the screen. "I am strongly against such a policy. In the first place, it strikes a spectator in the face like an advertisement. Then, too, it makes a watcher conscious that he is looking at a play. It destroys the producer's aim to achieve realism."

I suggested that when a theatergoer watched a play he held a programme in his hand. In fact, a playgoer would not enjoy a play without knowing the names of the players in the cast. Yet the dramatic manager aims for realism, too. Mr. McCloskey held to his opinion, however.

"Short sub-titles are best," he continued. "They are the key to the action in the scenes. A sub-caption should not destroy the surprise of a story by telling beforehand an unexpected turn in the plot. A good sub-caption covers the lapses in time between scenes and the breaks in continuity; but it should be short, and not in any way remove the flavor of surprise. Lengthy sub-titles are the result of the demands of exhibitors who want 'foot-proof' pictures—photoplays which can be understood by the most elemental mind."

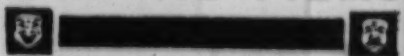
Mr. McCloskey's talk turned to the National Board of Censorship. "The limitations imposed by the Board of Censorship often take the possible strength away from a picture. I do not mean that statement as a condemnation of the board. Censorship is a necessary condition. It is a good thing in many ways; but if films are to advance they must follow the drama, literature and life itself. All life is not morally good. Social evils cannot be fought or remedied without being understood."

"The photoplays of the future," prophesied the scenario editor in concluding his interview, "will be written originally for screen production. The scenario is already developing its own individual school of writers. The future photoplays will be their work. Some dramas, novels and short stories will naturally be reproduced

on the screen; but the film-adapted play or visualized bit of literature is passing. Most screen adaptations have been failures because the writers' or dramatists' style—the atmosphere of the work—cannot be caught by the motion-picture camera.

The photoplay and the photoplaywright will hold their own distinctive place in the future."

MUTUAL FILMS



Legally Right (Majestic, May 25).—An old story serves again as the basis of this farce. The young woman can only inherit her fortune if she lives with her uncle until she is twenty-one years old and marries with the uncle's permission before that age. Uncle refuses to consider the sheriff as a suitor. The suitor hires a woman to get into a room with the uncle, and both are arrested. The uncle sits five days in jail, and the young people are married "under the same roof." While this does not fulfill the conditions of the will as given in the picture, it seemed to suffice as the girl receives the fortune. The comedy is overdone and accelerated photography (the last resort in screen farce) is resorted to. Curiously the sheriff, and not the judge, sentences the uncle to jail. The girl is pleasantly pleased.

A Victim of Circumstances (Thanhouser, June 1).—An improbable story rather well done. It was evidently devised to show prison methods of photographing criminals and of the finger print identification system and is fairly entertaining. A reporter is taken to a police station when he attempts to take a picture of a prisoner. When the prisoner's father or reads that the young man "lands behind prison bars," he bans the reporter as a suitor. Later the father is arrested by mistake for a thief, but is saved when the reporter identifies him. The father realizes that mistakes can be made, and forgives the young man. It is improbable in the first place that the reporter would be taken to police station for attempting a picture, and later improbable that the father would be arrested for a thief and identified by the victim although in reality he is no way resembled the real criminal. The reporter was released immediately upon being taken to the police station, and yet the dashed newspaper story says that the young man "lands behind prison bars." The picture is good in direction and photography. Mignon Anderson is the sweet-heart.

The Caged Bird (Thanhouser, June 2).—A romantic drama which is unsuccessful in catching a convincing romantic atmosphere. The king's daughter, believing herself a caged bird, runs away among the peasants, and liberating her little canary. The unkindness and rudeness which she encounters among the rough subjects of the lower class bring a change of thoughts, and she returns to the castle to marry her father's chosen son. A scene of a prince in a kingdom. In the first place, the costume with a few exceptions in the court room scene, is not real, and the bond of the princess looks more like a New York flat than the room of a castle. There is a sudden and puzzling jump in the story when the princess starts to run away, appearing abruptly in peasant garb. Margaret Snow plays the princess.

The Runaway (Thanhouser, June 6).—An appealing little drama which will win the sympathy of a big audience. A little boy runs away from an orphan asylum and falls in with a kindly old tinware peddler. Meanwhile the child's grandparents call at the asylum to take back the little boy. The institution authorities substitute another child. After the boy falls into a well, and the peddler's adopted boy rescues him. The other boy recognizes a picture of his mother, and so the old folks adopt both children. The scene in the well is excellently done, and creates strong dramatic suspense. There are appealing scenes when the boy runs away with a tiny pig and a shepherd dog. The Runaway is a very commendable screen drama of simple and direct appeal.

Her Fairy Godfather (Majestic, May 27).—A merry drama, comedy with slow, untempered scenes. When her companion refuses to allow her to go to a picnic, the hired girl has a dream in which her policeman lover appears as a sort of Cinderella's fairy godmother in a sweeping gown. There is nothing amusing about the incidents or situations.

Life Among the Navajos (Majestic, May 27).—Good camera work is the distinguishing feature of these passably interesting views of Indian life and blanket making. Had the blanket weaving been shown in detail, the picture, a companion piece to Her Fairy Godfather, would have been vastly more interesting.

Via Cabaret (American, June 7).—A poorly constructed and loosely directed drama. A young man marries a cabaret entertainer, and when his father casts him off, himself becomes a restaurant performer. A villain tries in vain to make the young man suspect his wife's fidelity, and, when the business gives him a threatening, the old father sees and extends his forgiveness. Wallace Reid plays the husband. With good direction, Mr. Reid is a very able young player. The photography is attractive.

A True Believer (Kay-Bee, June 8).—This two-part Civil War drama has impossible moments. The old pastor is dropped by his congregation and a new minister is engaged. The new minister is a brother of a Federal secret service spy, and sends information of the Confederate plans and maneuvers to the North. The old pastor is suspected, and, when the brother, spy is captured, the blame is thrown upon him. He is to be shot when the new minister rushes to the scene and confesses. There are several battle scenes. The old minister is well played, and a little girl is enacted in a delightful manner. The photography is excellent. The story is historical, and, at basis, is the old theme of the Northern spy, who overhears the Southern officers making their battle plans.

A Little Mother (Brucke, June 4).—This two-reel Civil War production is a shade better than most of the recent dramas of this type. The story in its essentials is not new, but there are some vivid battle scenes, and at least one new turn of the plot. The cowardly spy runs away from the horrors of battle to his home. His absence is discovered, and he is followed. His mother plans to save him by writing a false note, saying that the house has been attacked by Federal guerrillas, and asking that he return to aid in its defense. With the aid of the servants she smashes the furniture to give the semblance of a real attack, and shoots herself in the arm to aid the realism of the deception. The son escapes punishment, and, when the house is attacked a moment later, gives his life in trying to secure aid. There is a graphic bridge shot.

The Wishing Seat (American, June 5).—



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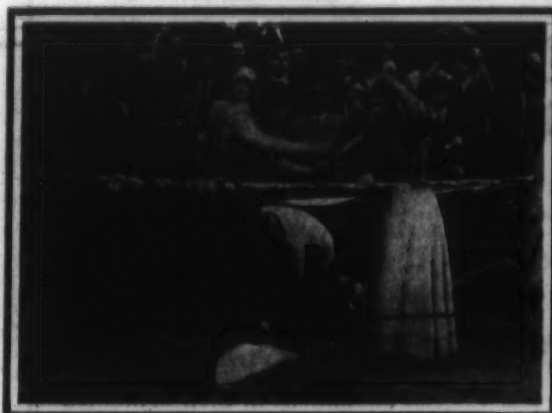


FOR THE WEEK COMMENCING MONDAY, JUNE 9TH, 1913

MONDAY

THURSDAY

SATURDAY



Red Hicks Defies The World

and
Jenks Becomes a Desperate Character



THE WELL

Designing Minds Attempt to Feed on
Another's Prosperity



DEATH'S MARATHON

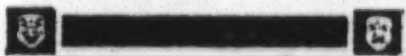
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Faithful "Sheep" (Reliance, June 4).—When the little girl is neglected by the young couple, she wanders away into the woods. "Sheep" is a faithful canine friend and comes with a little wagon. The child climbs in, and is brought home to the distracted couple, who have a change of heart. The little girl is apparently a tiny sister of the wife, although the relationship is not established. The story, a trite one, requires a long time in setting started. Outside of the child's playing, the acting is but fair. Photography is satisfactory.

UNIVERSAL FILMS



The Plaything (Victor, May 30).—Gertrude, a girl wife, eager to be taken into the confidence of her husband, is brushed aside lightly while he allows himself to be attracted by his secretary who assists him in his business. The husband and wife give a ball. Here we learn that the secretary is a thief, and has an accomplice who suggests that by making the husband love her she can steal his money. She tries in this and fails. The pair plan to rob the place, but are prevented by the wife's young brother and herself. We are supposed to understand from the title of the piece that the wife is the plaything. If so, that fact is not carried out through the action with conviction. The plot develops slowly, and there is nothing in the story to carry it over to the spectator with any power. The ending is feeble—it does not bear out any significant thought or lesson. Photography is deficient throughout.

My Mayor in Topical Cartoons (Imo, May 31).—Among the admirers of this well-known cartoonist this picture will undoubtedly find favor. In sections where Mr. Mayor is not so well known the question is one to be left open. But the higher class patron will undoubtedly find something of interest in this man's remarkable work.

Newlywed or, He Ruins His Family's Reputation (Reliance, June 1).—Another picture—very laughable—in the series of Newlyweds and their baby brookums. During a game of cards the minister calls on the family. The chins and cards are hid under the sofa. Baby, during the minister's stay, fills the hat with the chins, and all the efforts of the father and his friends to throw the minister off the seat go for naught.

All on Account of An Egg (Reliance, June 1).—A slight bit of comedy acted and pro-

duced in good taste. When the cowboys come to answer the message on the egg and are told by the old woman that she wrote it years before, it takes some time for the point of the joke to sink in. The situation has not been brought about with sufficient clearness.

The Shadow (Reliance, June 3).—With Robert Leonard in the lead, Margarita Fischer assisting and Otis Turner directing, there is little room for improvement so far as the presentation of the play is concerned. Perhaps the villain is a bit too smiling and inclined to giggle at times, especially when he looks at the photograph of his old friend's wife, but the picture is ably done in the main. However, the subject is somewhat repellent. Plainly speaking, it lacks moral tone. This villain's presence in a bedroom with the wife of another man and his struggles to embrace her are too suggestive to be anything but unpleasant. The basic idea of the story is trite. An all-round bad man discovers in a nice young married man one of his old pals now reformed. He enters his house, makes himself at home, and awaits the return of the family, the while drinking liquor and gloating over the picture of the wife. On their return, the thief seeks to blackmail the husband by threatening to expose him to his wife. The husband is about to submit when an accident takes the husband out of the room and places the wife alone with the thief. There is a scene, then a fight, and the death of the criminal to wind it up with.

The World at Large (Reliance, June 3).—There is a roused vitality to the drama of modern city life which lifts the picture above the average. A girl of the underworld lures away the honest husband of a loving girl, and the man goes to prison after a saloon brawl. Another thread of story, dealing with a blind man, apparently the wife's father, who is finally hurt by an automobile, runs through the drama. It is not a factor in the actual plot, and has no real reason for being a part of the drama. Again there are unexplained elements of a wealthy and fashionable restaurant, used apparently to show the difference between the distinctions of the rich and the poor. The final scene, in fact, is of the restaurant. This comes as an anti-climax to the drama. The acting is impressively simple. The girl of the underworld is vividly and strikingly played. Margarita Fischer makes the wife pretty and appealing. The husband and father are well portrayed. The photography is equally commendable.

Dolly and the Burglar (Powers, June 4).—Early, one of the clever Powers's children, who, with her companion, Matty, have been appearing in a series of children's pictures under the direction of H. C. Matthews, has the stage mostly to herself in this picture. And because the picture does not alone depend upon the wisdom of the child, but combines a good story with expert, artistic directing, it stands well above the general average. The idea for the story is familiar to us, having seen it used in other pieces. Matty wants her new doll placed in her father's safe for safe keeping, and when father steps out of the room for a second she removes the box of money to a place beneath the safe to make a place for it. When Mr. Burglar arrives he finds nothing in the absence of money in the safe, and because the doll is broken father buys her one three times as large for her unwitting precaution.

Cheating (Powers, May 28).—Believing that all men are the same—dirty and deceitful—four girls swear that they will never look at another man again. While visiting in the country three of the girls break their oaths in flirting with a young man. This young man believes them all inconsistent, and deceives them for the young lady who refused to break her oath. It is a comedy that depends for its humor on cleverly devised business and artful acting, and in that the picture lacks this it is dull and at times silly.

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WE HAVE CHANGED OUR POLICY REGARDING "THE WAGES OF SIN"

THE THREE-REEL MORAL PICTURE ENACTED BY
JACK ROSE, SAM SCHEPPS AND HARRY VALLON

It was intended originally to release "The Wages of Sin" to state right buyers. Inquiries by mail and wire from exhibitors within the last week have determined us to withdraw our offer to state right purchasers, and organize our own road shows.

The National Board of Censorship

has placed its seal of approval upon this wonderful production. They saw the moral and recognized its value. Critics have viewed the film and

Have Been Absolutely Without Mercy

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We are now ready to receive bookings from every Exhibitor who wants to show a Moral Feature

The work of Jack Rose, Sam Schepps and Harry Vallon, who have personally enacted the three leading roles in "The Wages of Sin" has been endorsed by all who have attended the two private exhibitions.

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For booking dates and any information you want write or wire to

THE BIG FEATURE FILM COMPANY

220 WEST FORTY-SECOND STREET, - - - NEW YORK

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LICENSED FILM RELEASES

Monday, June 3.

(Bio.) Jack Becomes a Desperate Character. Com.
(Com.) Red Hicks Defies the World. Com.
(Edison) Othello in Jealousy. Com.
(Kalem) The Final Judgment. Two parts. Dr.
(Kalem) The Duke and the Duchess. Com.
(Kalem) The Scheme of Shiftless Sam Smith. Com.
(Lubin) The Legend of Lovers' Leap. Dr.
(Pathéplay) Father's Weekly No. 24.
(Relig.) Sweeney and the Fairy. Com.
(Vit.) The Bachelor's Baby; or How It All Happened. Dr.

Tuesday, June 10.

(Globe) (Title not reported).
(Edison) Two Little Kittens. Dr.
(Edison) The Shadowgraph Message. Dr.
(Lubin) Violet Dare, Detective. Dr.
(Pathéplay) Max's First Job. Com.
(Pathéplay) The Chateau of Cheneveau, France.
(Relig.) Dad's Little Girl. Dr.
(Vit.) Out of Ties Reporting. Com.

Wednesday, June 11.

(Edison) Title Not Reported.
(Edison) Beau Grummet and His Bride. Com.
(Ed.) The Star. Com.
(Kalem) The Pawnbroker's Daughter. Dr.
(Pathéplay) His Lordship's Romance. Com.
(Relig.) The House of May. Dr.
(Vit.) His House in Order; or The Widow's Quest. Dr.
(Vit.) A Regiment of Two. Special. Two parts. Dr.

Thursday, June 12.

(Bio.) The Well. Dr.
(Edison) Cinderella's Shoes. Com.
(Lubin) Nearly in Mourning. Com.
(Lubin) The Professor's Predicament. Com.
(Edison) The Stolen Claim. Dr.
(Edison) Views of Samaras. Sc.
(Pathéplay) The Artist's Dream. Com.
(Relig.) The Fate of Elizabeth. Com.
(Relig.) The Birth of a Butterfly. Com.
(Vit.) His Tired Uncle. Com.
(Vit.) Caspers of Oupid. Com.

Friday, June 13.

(Edison) Along the Nile. Sc.
(Ed.) The Mysterious Stranger. Com.-Dr.
(Kalem) Brought to Bay. Dr.
(Lubin) Paulita's Destiny. Dr.
(Pathéplay) Athletics in France.
(Pathéplay) Places of Interest in Colorado. Travel.
(Pathéplay) The Governor's Double. Two parts. Dr.
(Relig.) The Jealousy of Miguel and Isabella. Dr.
(Vit.) An Infernal Tango. Dr.

Saturday, June 14.

(Bio.) Death's Marathon. Dr.
(Globe) (Title not reported).
(Edison) Annals of Sodom. Dr.
(Ed.) The Ranch Fend. Dr.
(Kalem) The Gypsy's Brand. Dr.
(Lubin) The Wine of Madness. Dr.
(Pathéplay) For Mayor—Rosa Smith. Com.
(Relig.) Alone in the Jungle. Two parts. Dr.
(Vit.) Does Advertising Pay? Com.

UNIVERSAL CO. RELEASES

Sunday, June 2.

(Crystal) The New Typist. Com.
(Crystal) Black and White. Com.
(Edison) The Spider. Com.
(Edison) He Could Not Lose Her. Com.
(Ed.) The Shadow. Dr.

Monday, June 3.

(Imm) The Comedian's Mask. Two-part Dr.
(Nestor) The Spring in the Desert. Dr.
(Gem) Hearts and Flowers. Dr.

Tuesday, June 10.

(101 Bison) The Grand Old Flag. Two-part Dr.
(Crystal) False Love and True. Dr.

Wednesday, June 11.

(Nestor) The Man Who Tried to Forget. Dr.
(Powers) Mrs. Lacey's Legacy. Com.-Dr.
(Edison) When Light Came Back. Two-part Dr.
(Univ.) Animated Weekly, No. 65.

Thursday, June 12.

(Imm) The Higher Law. Dr.
(Ed.) The King Can Do No Wrong. Three-part Dr.
(Frontier) The Call of the Angelus. Dr.

Friday, June 13.

(Nestor) The Knight of her Dreams. Com.
(Powers) The Strength of the Weak. Dr.
(Victor) Sincerity. Dr.

Saturday, June 14.

(Imm) The War of the Bees.
(Imm) Hy Mayer's Cartoons. Novelty.
(101 Bison) The Capture of Aniaksoo. Two-part Dr.
(Frontier) The Twins of "Double X" Ranch. Com.

EXCLUSIVE SUPPLY RELEASES

Monday, June 3.

(Dragon) The Ace of Hearts. Dr.
(Gau.) The Honor of Lorraine. Dr.

Tuesday, June 10.

(Gau.) The Honor of Lorraine. Dr.
(Solax) Matrimony's Speed Limit. Com.
(Gau.) Gaumont's Weekly, No. 65.

Wednesday, June 11.

(Gau.) (Title not reported).
(Solax) Her Mother's Picture. Dr.
(Luz) Enraptured. Dr.

Thursday, June 12.

(Gau.) (Title not reported).
(Solax) Her Mother's Picture. Dr.
(Luz) Enraptured. Dr.

Friday, June 13.

(Gau.) (Title not reported).
(Solax) Her Mother's Picture. Dr.
(Luz) Enraptured. Dr.

Saturday, June 14.

(Gau.) (Title not reported).
(Solax) Her Mother's Picture. Dr.
(Luz) Enraptured. Dr.

MUTUAL FILM RELEASES

Sunday, June 2.

(Mut.) (Title not reported).
(Mut.) Miss Mischief. Com.

Monday, June 3.

(Mut.) Miss Mischief. Com.
(Keystone) The Hansom Driver. Com.
(Bell.) His Uncle's Hair. Dr.

Tuesday, June 10.

(Mut.) (Title not reported).
(Mut.) The Snake of Fate. Two-part Dr.

Kindly mention DRAMATIC MIRROR when you write advertisers

LOIS WEBER and PHILLIPS SMALLEY in REX FILMS

Written, Directed and Acted by Themselves

Wednesday, June 11.

(Broncho) An Indian's Gratitude. Dr.
(Mutual) Mutual Weekly, No. 24.
(Bell.) Annie Laurie. Dr.

Thursday, June 12.

(Amer.) Hearts and Horses. Dr.
(Keystone) The Speed Queen. Com.
(Mutual) Gontran, a Snake Charmer. Com.
(Mutual) Gathering and Preparation of Tea in Indo-China. Agriculture. Dr.
(Pilot) When a Girl Loves. Dr.

Friday, June 13.

(Kay-Bee) The Boomerang. Three-part Dr.
(Than.) (No release this date.)

Saturday, June 14.

(Amer.) Reward of Courage. Dr.
(Bell.) Half a Chance. Dr.

EXCLUSIVE FILMS



The Eyes That Could Not Close (Gaumont, May 30).—The rich coloring of this drama catches the atmosphere of the Middle Ages excellently. Ubertino discovers that his enemy, Mastino, Governor of Verona, has sent a girl spy to watch him. He has the girl, Sancia, seized, and, at his command, her eyelids are cut off. When Sancia returns to Verona, her lover, Lorenzo, leaves her at the discovery of her disfigurement. The girl becomes a nun, and attends Ubertino when he is dying. Her eyes, "open evermore," haunt his last moments. The drama is poorly constructed. There is no building up of the romantic interest. Lorenzo does not appear until late in the story. Had the love between Sancia and Lorenzo been established at the start of the drama, the production would have made at least something of a sympathetic appeal. The acting and staging deserve much praise.

The Amateur Highwayman (Solax, May 31).—The basis of this farce was used recently in an independent comedy of foreign manufacture. Upon passing a stranger, a man believes he has been robbed of his watch, which he has in reality left at home. He draws a revolver, and takes a watch away from the stranger by force. Returning home he discovers the watch is not his own. The remainder of the picture is occupied with the way the

man tries to return the timepiece without implicating himself. The present comedy does not move clearly at the start. Curiously the stranger does not recognize the "amateur highwayman" when he meets him after being robbed. Better funmaking might have made the farce amusing.

School Days (Pilot, May 22).—Louise climbs into a tree on her way to school. The professor of a nearby seminary strolls by and sits at the foot of the tree to rest. Now Louise has a splinter in her foot, so she removes her shoe and stockings. The stockings fall upon the surprised teacher and Louise follows a moment later. Then the professor removes the troublesome splinter. Later the girl goes to the seminary. Louise plays a little trick on her school mates by tying their—corsets together and hanging them out a window. When the girl is to be expelled for her trick (the school authorities are afraid about such things)—the teacher takes her hand, for they are apparently to be married. Louise Vale plays attractively and acts over the stocking incident safely, but the corset prank is not attractive, even for a comedy. The schoolroom scene looks more like that of a country school than of a ladies' seminary.

The Man Who Failed (Solax, May 23).—We frequently see pictures in which actors walk about rooms and talk to ladies without removing their hats, but here Darwin Carr goes a little further. Playing a husband, he walks upstairs with his wife without removing his silk hat. At her bedroom door he leaves his wife, tips his hat, replaces it and walks downstairs. Later the three politicians enter the house and talk to the husband without removing their hats. We hold the director responsible for such simple lapses of etiquette as these. The story is very conventional. Marion consents to marry Winters to keep a promise made by her father. When Marion was ill, Winters offered aid on the condition that he might later marry the girl. Marion is Winters' wife "in name only," until the husband loses out in his political race for the governorship and has his factory burned by strikers. Then they go away together "to start life anew." The story is trite and the acting is fair. The photography is, however, not at all good.

The Henpecked Husband (Solax, May 28).—Hubby, returning home after a night with the boys, is mistaken by a burglar for a gentleman crackman. He helps pay his wife, and when the police come, insists to be taken to jail for a quiet evening. While he is enjoying a card game in his cell, wife arrives and the henpecked husband is forced to go home. The photography is good, but the farce is not amusing in incident or situation.

